

ANiMATO!

The Animation Fan's Magazine

Batman: The Animated Series
Special Coverage by Christopher Kindred



"Cartoons That Time Forgot"
Reviewed by Steve Bissette, Scott Cunningham,
Mark Hurley, Mark Martin, Jim Woodring and Wayno
Savage Steve Holland Interviewed

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ANIMATO!

The Animation Fan's Magazine

Publisher-torial

Scott MacQueen, who wrote one of the wonderful interviews with Ray Harryhausen, recently contacted us to comment on the magazine. Scott said when he reads ANIMATO!, "he feels like he is among friends." That is exactly the tone Michael and I are striving for. Basically, an open door to the "home" we call ANIMATO!. The welcome mat is out. Right here in the parlor, we have spirited debates between opinionated friends. Perhaps a guided tour of the attic archives might be of interest? Tiptoe past the art studio for a peek at the advertiser's area. Down the hall is Thelma's locked closet. (Ignore the faint scratching sounds.) Relax, there's always something interesting in the screening room. I think you get the analogy. Our magazine is your magazine. Tell us what you like or don't like about ANIMATO!. You can have the key to the front door. You can even re-arrange the furniture. Just don't look in the basement.

So far, the only negative comment directed at the magazine came from a subscriber who hates Thelma Scumm for disparaging John Kricfalusi's artistic vision. Since Ms. Scumm is who-knows-where, we didn't count it as a black mark.

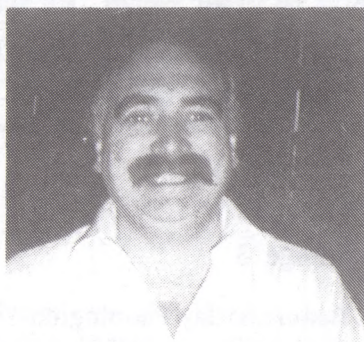
Reinforcing my perception that ANIMATO! readers are indeed readers, a man vacationing on Cape Cod returned to an Orleans comic book shop to comment: "This magazine is great! I spent the afternoon on the beach reading ANIMATO! I usually finish other magazines in ten minutes."

ASIFA-San Francisco's Karl Cohen liked the fact that the Harryhausen piece wasn't one of those "short, lightweight interviews that are typical of many magazines."

A similar view is shared by Michael H. Price of the *Fort Worth Star-Telegram*. Mike liked the extensive Popeye coverage, and ANIMATO!'s "taking issue with conventional wisdom" in regards to the King Feature's Popeye cartoons. Thanks to Price's syndicated column, we've received inquiries from every corner of the United States. Merci, Michael.

Another pleasant surprise for us: ANIMATO! popped up on a major television show. Subscriber Leonard Maltin gave the Popeye issue national exposure on *Entertainment Tonight*. Len's weekend segment celebrated Popeye's 60 years as an animated star. A special thanks to Len and the staff at ET for making us part of the electronic anniversary.

Speaking of anniversaries, ANIMATO! is now ten years old! The oldest animation magazine in America. (Perhaps the world, but we can't verify.) Most amazing is the fact we have a large number of loyal subscribers and advertisers who've stuck it out, through thick and thin, since 1983.



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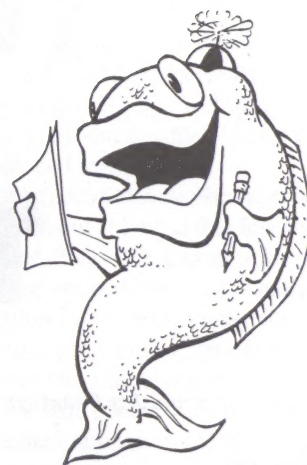
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FAN MAIL FROM SOME FLOUNDER



On Colorization

Brian Pearce
Jersey City, NJ

Just writing to say how much I enjoyed the latest *ANIMATO!*...needless to say, I'll be renewing my subscription. I wanted to make one point about Eric Walker's article, which I feel should have been made in the article itself...

As we know, the problems with the Fleischer *Popeye* cartoons (and with earlier efforts to remake many of the cartoons from this era) were due to the fact that the animation was traced and re-filmed. But the Warner Brothers *Looney Tunes* are being colorized in the same manner as other black-and-white films have been colorized, with color added by computer.

The results are actually quite pleasing. In fact, if you didn't know that these films were originally in black-and-white, you might never suspect it. And best of all, they are strictly faithful to the original animation, adding to it instead of replacing it. I'd prefer the original versions, but this is certainly a much better alternative than the versions that have been in circulation for years.

A few cartoons even have material that was removed from the re-filmed color versions...*Porky's Party*, for example. But one film, *Jeepers Creepers*, was trimmed slightly to avoid some racial humor, which would easily have been avoided in the color version without editing. And Nickelodeon has a habit of cutting even the slightest hint of a blackface gag.

Needless to say, this is still not an

inexpensive process...although it is much easier to perform on animated cartoons (with strictly defined and heavy black outlines) than on a live-action film. I suppose Warner Brothers felt the substantial up-front investment would pay off in the long term...at least, with the cartoons that feature familiar starring characters are concerned.

Thus, I doubt that the early *Bosko* and *Buddy* cartoons have been colorized. The only reason they were put back in circulation (along with the material from the studio's later days) was because so much of Warner's cartoon library was in use elsewhere (on ABC, and on the syndicated *Merrie Melodies* now airing on Fox.)

These days, Nickelodeon seems to have all but abandoned the black-and-white cartoons, and I doubt Warner sees a substantial broadcast market for them anywhere else. (Even the black-and-white *Looney Tunes* from the most recent video collections were in colorized form.) If I'm mistaken, I'll be the first to stand up and cheer that these cartoons are back in circulation...even the *Buddy* cartoons. But I tend to doubt it.

Apart from that, another terrific issue. I have a grudging admiration for anyone who is willing to defend the King Features' *Popeye* cartoons! (I must admit, they are a guilty pleasure of mine, full of memories from childhood.)

Thanks for the Popeye coverage

Fred Grandinetti
Watertown, MA

Thank you for paying tribute to Popeye's 60th anniversary in films. I never could understand why animation historians and the media in general has largely ignored Popeye's success in cartoons. It could be because he's on so much that his success has been taken for granted. This is why, for so many years I've tried to have as many articles as possible published on his film/collectible career.

The coverage on his television career was well written and not dismissed as it has been in other accounts. I can tell you that I think the reason why the original black & white Fleischer cartoons haven't surfaced on video has to do with some kind of dispute between Turner and King Features Syndicate. When I mention Turner to the people in the TV department of K.F.S., I hear a little bit of anger in their voices. Again, thanks for a wonderful issue.

Praise for Fleischer Studio staffers

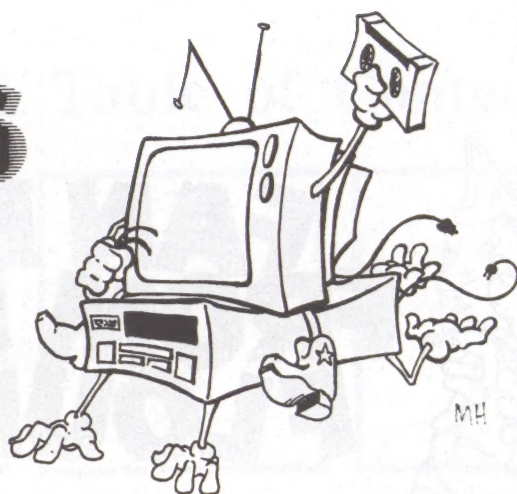
Ken Layton
Olympia, WA

As a Popeye fan for the last 25 years, I was very glad to see all the wonderful Popeye coverage in Issue 25. Please let Myron Waldman know that he and the other Fleischer staffers created some of the most wonderful animated cartoons ever made, in my opinion. How many other Fleischer crew members are still alive?

How about in the next issue doing a story on the music in the Popeye cartoons? Sammy

Continued on Page 63

TOONS ON TAPE



By John Beam and Jay Pennington

Videotapes

Project A-ko

1986; 86 minutes; directed by Nishijima Katsuhiko

U.S. Manga Corps; \$39.95 (subtitled) \$29.95 (English dubbed)

To begin with, I must confess I have not always been a fan of Japanese animation. I have been under the false impression that animation had to be American for it to be worth someone's time. Lately though, I have been very disillusioned with the direction films have taken in the U.S. over the past decade or so. Good plots, storytelling and character development have been replaced by nifty technological advancement, prefab material with meaningless song-and-dance numbers, and characters who merely mime the voice actors. It is a sure-fire formula to make mega-bucks in the industry, and no doubt it will continue to be so. Why should the producers in America be so brave as to break with tradition when they are doing so well?

I believe the answer can be found in the incredible success of films like *Project A-ko*. *Project A-ko* goes on its own course as no other film of its kind I have ever seen. It contains two totally divergent story-lines, fused together very nicely. On one hand, aliens are on a quest to find their lost princess who, sixteen years earlier, found herself marooned on Earth after riding a meteor (or something like one) which strikes and destroys a city. On the other, there is a duel of sorts between two 17 year-old school girls over an incident that occurred in kindergarten concerning the same girl (the princess) the aliens are pursuing. Both plots converge to from a fascinating crisis which climaxes in a

battle between the girls and the aliens.

Sound strange? It is, but the whole film is so well laid out and everything essential is handled so masterfully, I am left awed by it. It is not just a silly Japanese space flick with giant robots and tremendous aerial battles (although it contains these elements). Real time and effort are spent to inform the audience as to who the characters are and what their motives are. No time is wasted going off on tangents that muddle the plots. The music, although used sparingly, is very good, and doesn't interfere with the story.

When you consider the plot of *Project A-ko* is a parody of the entire "Anime" genre, everything about it makes complete sense. The title itself is taken from a martial arts movie called *Project A*. Some character identities are lifted from popular Japanese television and film series, and their genders are switched. A portion of the aliens' ship is almost a direct copy of the "Arcadia" from *Starblazers* (Spaceship Yamato). There is even an interesting guest appearance from a famous American comic book icon at the film's end (who turns out to be A-ko's dad!)

Film director/writer Nishijima Katsuhiko and animation director/character designer Moriyama Yuji have collaborated to make *Project A-ko* a top-notch film. The animation isn't the style most Americans are used to, in that the characters do not move about spasmodically like they do in most American films, but it is more adequate. The animation in the action scenes is outstanding. Moriyama Yuji's character designs are a bit "typical" of the type that usually populate Japanese animation, but I find them very appealing. The individual scenes are laid out in dramatic fashion with interesting camera angles, and a multi-plane process is used to good effect. Hollywood veterans Joey Carbone and

Ritchie Zito have contributed very well with the song and incidental music compositions. The only complaint I have with *Project A-ko* is that the backgrounds and over-all color scheme of the film are too simplified.

Since there should be some effort to be parent-conscious, I should warn some viewers there are two brief scenes which contain nudity in *Project A-ko* (nothing pornographic, but nudity nonetheless). Also, the violence is on a scale that cannot be described as anything less than epic. Nothing graphic is depicted, but much life and property are destroyed during the process of telling this story.

Central Park Media, the company which produces and distributes the U.S. Manga Corps product, have pulled out all the stops to make this video a first-class find. Not only is it letterboxed, the picture is positioned at the top of the screen with a larger black band at the bottom to allow for better legibility of the subtitles (a process they've dubbed "Mangarama"). There is also an English dubbed version of *Project A-ko* available for those uncomfortable with reading dialogue, but I would recommend the subtitled version as the character's original voices are perfect.

Ever since I have been exposed to this totally bizarre film (and other "Anime"), my disillusionment toward American animation has increased. I am now aware that formulas, regardless of how tried-and-true, are not necessary in making an animated feature. The true creativity of the genre is not trying to do new things with animation, its creating different stories and situations for original characters. Slick animation and polish are poor substitutes for a good story. We are lagging far behind the Japanese in this department. Only when the studios here are investing in the creativity of storytelling

may we begin to make up lost ground. **John Beam**

Lasardiscs

Beauty and the Beast - The Work in Progress (CAV, \$49.95 Disney)

Okay, the Disney brass got scared about bootlegging, so we don't get the "real" version of *Beauty and the Beast* on laserdisc, but, to be honest, this is almost better. In case you don't know, the film on this disc purports to be a "work print" shown at a film festival several months prior to the general release of the film to theatres. Being a work print, the film appears "unfinished", but whereas in a live-action movie you may see crude editing, missing special effects or un-looped (or completely missing) dialogue, here you get to see numerous samples of every stage of an animated film's production, from the initial concept illustrations, to storyboards, to rough, cleaned, and finished animation.

What some fans may not know, but will learn while watching this disc, is that the film is not worked on in any kind of sequence, so that an "inked and painted" shot (I use quotes here because Disney uses computers

to do that now, but that's another article) is cut in right next to a shot of a storyboard. As work progresses, it is edited into the work print, which changes daily in a slow, inexorable lumber toward a completed film.

Okay, we all know the dialogue is recorded beforehand, but analysis of the supplementary material of a scene shown in storyboards, then rough animation, etc., reveals that lines are altered and alternate takes are edited in gradually, just as the visuals are. We've all read about how animated movies are "pre-edited", but this disc shows that there's still tinkering to be done as you go along, cutting a few frames here, adding some there—even if it's adding clear leader just to get the work print to time out with an altered soundtrack. Very educational and fascinating viewing, and it doesn't interfere with "getting into" the story.

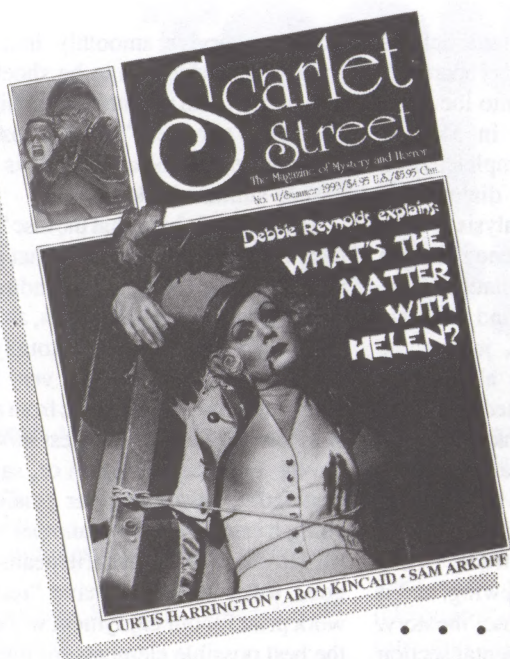
Other pluses in the supplemental section are theatrical trailers (I love trailers!), computer animation tests, and the original version of "Be Our Guest", as sung to Belle's father, before it was decided that it would be more thematically relevant to sing it to Belle (duh). Again, it's interesting to see what

elements survive smoothly into the new version and what had to be shoehorned in somewhat. (And the background singers still sing "He's our guest"! Listen closely!) The film is also letterboxed, which is rare for a Disney animated release.

I mentioned above that the disc "purports" to be the rough-cut shown at that festival. It isn't. For one thing, the soundtrack is the final, polished version, which, as I mention above, wouldn't have been totally finished yet. Secondly, you can see, very faintly, a hint of color in every dissolve from a finished-animation shot to a pencil-test shot. You can see the finished animation of, say, Belle's face fading away into her pencil-test self doing a cross-fade from another scene. It's hard to describe, but what it means is that the good folks at Disney have "recreated" a work print for our enjoyment while utilizing the best possible elements for the parts that are "finished". (Even the finished parts of a work print would have scratches, etc., and thus be unattractive for home video.) Bottom line: a must for a fan of the film, definitely worth a look for the fan in general just for the education of it. **Jay Pennington**



A finished scene from *Beauty and the Beast*. © Walt Disney Pictures.

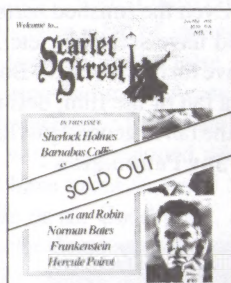


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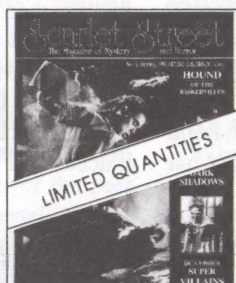
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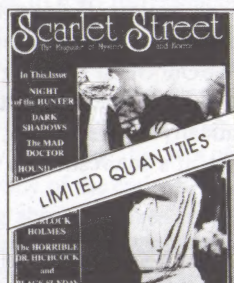
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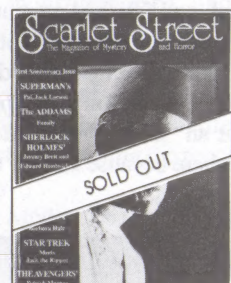
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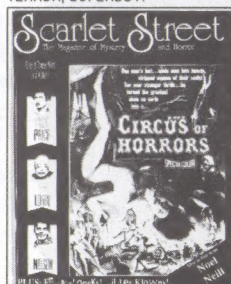
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TOON TIDBITS

By Judith Reboy and G. Michael Dobbs

Batman's Boss:

An Interview with Margaret Loesch of the Fox Children's Network

"Recently, I was saying something to my husband, and he said, 'Oh, you'd better watch it! That's not politically correct.' I said, 'That's great, because I don't want to be politically correct.'"

Fox Children's Network President Margaret Loesch is not the type to mince words. And she has plenty to say about the children's television industry.

Her love of the media and her ability to view her job from the eyes of her audience, rather than a bottom line mentality, have brought her network from birth to number one in the Nielsen ratings in little over three years.

"I grew up at the beginning of the television age. We got a TV when I was 10 or 11 years old. I became enchanted with it, and remained enchanted with it. I looked to television to entertain me. I still do."

A former President and CEO of Marvel Productions, Loesch was a driving force behind such early Eighties staples as *GI Joe*, *Transformers* and *Muppet Babies*. Her tenure at Fox has seen the introduction of programs as diverse as *Batman: The Animated Series*, *Taz-Mania*, *Bobby's World*, *Eek! the Cat* and *X-Men*.

Her experiences have made her a fervent supporter of animation. "Until recently," she stated, "Animation was always considered a stepchild of this industry. 'It's not as important. It's not as this; It's not as that.' It's only recently that people are giving it its real credence."

Loesch has been very vocal about the prospect of government intervention in children's programming, and her perspective is unique and refreshing.

"Remember the phrase, 'It's the economy, stupid?' Why aren't (the government and activist groups) spending their time trying to deal with the core issues, such as the economy, poverty, the lack of division of wealth, poor children, instead of beating us up over entertainment? We're not substitute parents."

"I am actually quite concerned that people



He may not always be politically correct, but his boss isn't worried. © Warner Brothers Animation, Inc.

are jumping on this bandwagon because it's politically correct and they're not dealing with the problems at hand."

"We just shouldn't be making into law so many more requirements of people. Let's not add more laws and more burdens on this country about what we can't do. Encourage people to do what they can do well. If I've got someone like Savage Steve (Holland, creator of Fox's *Eek! the Cat*), who's really funny, then it's my job to encourage him to produce a funny show."

That is not to say that Loesch does not believe in using television for educational purposes. "What we've tried to do at Fox, and what I've tried to do as part of my career, is to have little nuggets of information, just

these little nuggets and educational tidbits, sprinkled in our programming in such a way that that information, that value, is imparted to kids, but in such a way that it doesn't bang them on the head with preachy, teachy information.

"When I was growing up... The teachers from whom I learned the most were the ones who captivated my attention. They were either good storytellers or they were very imaginative in the way they presented their material. And the by-product of that is that I learned something."

In light of current pressure that the government is placing on television stations to provide educational material, Loesch boldly stuck to her principles by delaying the start of Fox's new animated version of *Where In the World Is Carmen Sandiego* until midseason, because in early drafts of the pilot script, "the marrying, which we would all expect, of the entertainment and the curriculum were so awkward."

"I'm not going to stop a show on the air and appease the FCC just because it's educational. It's just got to work. It's got to be entertaining."

However, Loesch firmly asserts that children should also have the option of well-made entertainment shows as well as educational. "It can be educational, or it can be not educational. But when it's not educational, it doesn't mean that it's not good quality."

Loesch is especially proud of shows like *The Tick*, a six-part miniseries based on Ben Edlund's comic book cult favorite about a childlike super hero, which is tentatively scheduled to air during the November sweeps. (ANIMATO! will preview *The Tick* in our Fall issue. GMD)

However, on the much rumored plans for a Batman spinoff starring Robin and/or Catwoman, Loesch had a firm "No

comment."

Her plans for Fox include an eventual expansion into Sunday mornings, a move which is meeting with some resistance from Fox affiliates. However, Loesch remains optimistic.

"When the network turns the corner and becomes profitable — (The affiliates) are our partners in this venture, and if they start to benefit financially from their partnership, then I believe their attitude and their support of Sunday mornings will change."

"It is my dream, and they know it is, in three or four years at the latest, that we will have a Sunday morning block on and be a seven days a week kids' network."

While the Fox Children's Network continues to grow and develop, Loesch predicts that the other established networks, because they have remained with basically only the traditional Saturday morning block of programming, will face stiffer competition, not only from video games and cassettes, "...and there will be more

companies, such as the Fox Children's Network and some of the cable channels that specialize and thus dominate the area."

Although Loesch is proud of building a number one network in such a short time, she has found more personal satisfaction elsewhere.

"From the perspective of my audience, I think the most significant accomplishment is that we have been able to present such a wonderful diversity of programs for kids."

And kids of all ages who've enjoyed the exploits of Batman, Taz, Tara the Tomato Girl, Bobby Generic, Wolverine and Eek! would have to agree with that. **Judith Reboy**

From Across the Waters

Plateau is an international quarterly publication on animation which keeps popping up in our mailbox. Some of the articles are in English, some in French and some in Flemish, which makes for challenging reading. The current issue features pieces on early Disney films, a short

history of Spanish animation, and reports on European animation festivals. For more information, write Greet Halsberghe, Bondgenotenstraat 52, B-1190 Brussels, Belgium. **GMD**

Interactive Animation

The inventive folks at a San Francisco-based firm called Telemorphix are using computer animation technology, local cable access television and Ma Bell to create a new kind of interactive television show. The show, *21st Century Vaudeville*, allows a viewer to provide a voice for a computer-generated animated character by simply calling the show's telephone number. Have any **ANIMATO!** readers in the Bay area participated? **GMD**



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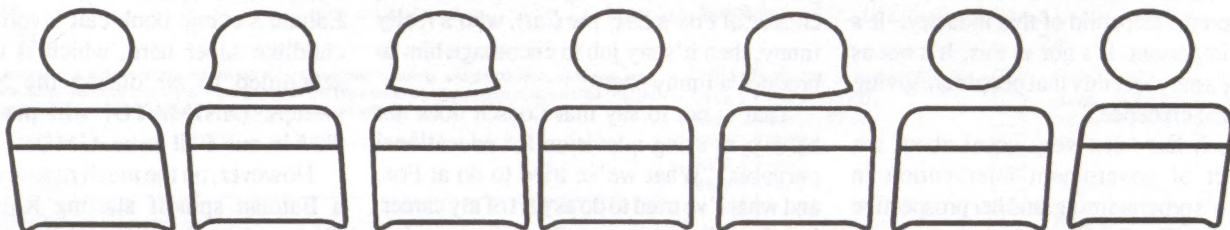
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An ANIMATO! Film Review

Jurassic Park Surpasses Expectations

reviewed by Stephen R. Bissette

With *Jurassic Park* already approaching the \$300 million mark at the box-office (as of this writing) and its presence in ANIMATO! being perhaps questionable to some readers, let me clear the air before plunging into the review itself.

First of all, like ANIMATO!'s fearless editors, I have been a dinosaur and animation aficionado since birth. I have a decidedly soft spot in both my skull and my heart for even the most miserable excuse for a dinosaur movie - particularly those which bring their saurians to some semblance of life through the use of dimensional animation. I also believe that the cross-currents between the evolution of cartoon animation and dimensional animation (particularly in narrative feature films from the 1925 *The Lost World* to, well, *Jurassic Park*) are of vital importance, and have been ignored for far too long, an attitude shared by ANIMATO!'s publisher and editor.

Those prejudices stated, let me unapologetically say I am glad I was here to enjoy this summer's dino-boom and *Jurassic Park* in particular. *Jurassic Park* is a valentine to dinosaur lovers everywhere. There's been a lot of hyperbola - there's always a lot of ballyhoo when a major marketing push is being mounted for one of the expensive films ever made - but *Jurassic Park* more than lives up to expectations.

Okay, its characters are sketchy. Richard Attenborough's cloying, irresponsible patriarch is in polar opposition to the novel's much more believable cold-blooded capitalist. Laura Dern spends too much time with her mouth hanging open, and only Jeff Goldblum manages to make his character genuinely engaging. He is the cement that holds the live action sequences together.

Crichton's narrative is merely serviceable. It is essentially a *Westworld* retread, sans the novel's wall-to-wall carpet of violence and nasty streak. For instance, why don't the doors on the vehicles lock? How does the vehicle get back to the Tyrannosaurus area while traveling in a monorail? Where do all the employees and technicians disappear to

when everything goes wrong? How can a pre-teenager manage such computer wizardry in mere seconds? And how about that *dux ex machina* Tyrannosaurus appearance in the climax?

Sure, its genetic science is preposterous; absurdly so, and only two of the dinosaurs depicted, the Brachiosaurus and the spitting Dilophosaurus, lived during the Jurassic era. The real stars of the show all lived during the late Cretaceous era sprawled all over the globe. Years of over-exposure to Michael Crichton's clever plot-by-numbers bestsellers, and Stephen Spielberg's overblown cinematic confectionary vocabulary and "Oh-My-God" mannerisms take a toll on viewers seeking more than just a summer evening's entertainment. But once the first dinosaur is unveiled, none of the

film's many flaws really matter; indeed the relentless T. Rex attack is one of Spielberg's finest suspense sequences, perfectly conceived, staged, executed and edited (right down to the hilarious shot in which the dinosaur fills a vehicle's side-view mirror, on which is printed "objects in mirror are closer than they appear").

Jurassic Park soars whenever those splendid dinosaurs dominate the screen (which is, thankfully, often). These are without a doubt the most convincing prehistoric creatures ever committed to film. They also represent the culmination of many careers, particularly those of Willis O'Brien, Ray Harryhausen, James Danforth, and Industrial Light and Magic's in-house dimensional maestro Phil Tippett (who nearly bowed out of the project early on, and was



Stan Winston's remarkably detailed mechanical T. Rex. When integrated with the computer-animated full figure monster, the illusion of life is uncanny. ©1992 Universal City Studios and Amblin Entertainment, Inc.

thankfully convinced to stay aboard).

Spielberg and his collaborators acknowledge their debt to their predecessors throughout the film, from the overt references to King Kong as the gates to Jurassic Park yawn open to the marvelous climatic *frisson* as the Tyrannosaurus Rex roars over its vanquished prey and the torn banner emblazoned with the title *When Dinosaurs Ruled the Earth* drifts down across the screen.

The other references are sly, such as Hammond's (Sir Richard Attenborough) interaction with a filmed version of himself, recalling Winsor McCay's similar vaudeville interaction with the animated Gertie The Dinosaur, or the witty "Mr. D.N.A." cartoon which evokes the tome and techniques of Frank Capra's Bell Science television shows of the Fifties to effectively consolidate the novel's heaviest scientific exposition.

Other homages are effectively woven into the action sequences. The T. Rex's onscreen attack on the hapless lawyer (Martin Ferrero) consciously evokes the moment when Ray Harryhausen's Rhedosaurus gobbled down one of New York's finest in *The Beast from 20,000 Fathoms*, and the T. Rex's cameo diving into the Gallimimus herd recalls Gwangi's dramatic grand entrance leaping onto a fleeing Plateosaurus in Harryhausen's *The Valley of Gwangi*.

One wished Spielberg and company could have capped this loving tapestry with an onscreen acknowledgement of the pioneers who blazed the trail (how about sending Ray a complimentary million dollars, Steven? Just a thought...), but there is no doubt who the forefathers are, and that the debt is implicitly acknowledged throughout. Prior to *Jurassic Park*, Phil Tippett's remarkable stop-motion animation for Robert Guenette's 1985 television special *Dinosaur!* (available on video from Family Home Entertainment) was arguably the most convincing recreation of prehistoric life ever put to film; with this feature, Tippett has (with a veritable army of technicians) supervised the next progression of the art.

The other animation masters *Jurassic Park* owes its success to are the pioneers of computer animation. In an era when PC screen savers transcend the visionary efforts of 1960s trailbreakers such as Jordon Belson, John Whitacy and John Whitacy, Jr., Scott Barlett and others, the cutting edge of

representational computer animation has finally succeeded at convincingly replicating lifelike textures, weight and motion. These dinosaurs are absolutely alive, and are flawlessly integrated with Stan Winston's convincingly detailed live-action creations. It is beyond the scope of this review to effectively discuss the evolution; suffice to note that the integration of live-action features and computer animation was launched with science fiction fare such as *2001: A Space Odyssey* (1968), *Journey to the Far Side of the Sun* (1969), and, notably, Robert Wise's adaptation of Crichton's first sf bestseller, *The Andromeda Strain* (1971) which used computer animation to depict the explosive reproductive capabilities of the title's extraterrestrial virus).

Douglas Trumbull, Dennis Miren and ILM continued expanding the parameters of integrating the medium with live-action features. Though the state-of-the-art was best showcased in later films such as *Star Trek II: The Wrath of Khan* (1982), *The Last Starfighter* (1984), *Young Sherlock Holmes* (1985), and (choke) *Howard the Duck* (1986), Disney Studio's *Tron* (1982) most prominently exploited its use of existing technology in publicizing its contrived pop fable. I vividly recall seeing *Tron* with friends who were in awe of the film's visuals, while your's truly predicted its computer-game simplicity would be like *Gertie the Dinosaur* in just a few years. Gertie, here we are.

While fare like *The Lawnmower Man* (1992) revelled in the stylized artificiality of current computer animation techniques, director James Cameron financed further exploration and refinement of computer animation technology for *The Abyss* and *Terminator II: Judgement Day*, relaying upon narrative conceits which took into account the limitations of even the most advanced animation techniques: water beings and a mercurial liquid cyborg convincingly integrated the smooth, almost textureless reflective surfaces of programmed animation with live action and actors.

Jurassic Park has pushed the technology to its current threshold, and it is an impressive leap: these creations have seductively detailed skins which fold and flow with gravity and movement. They move with asymmetrical life and convincing spontaneity. They breathe, blink, flee, and fall with

mesmerizing grace.

Jurassic Park's patrons have made some extravagant claims. Despite its being dubbed "the King Kong of the 90s" by some, it is too contrived a creation to rank with such a primal classic. There are four fictional archetypes for the dinosaur movie:

1. The "you-are-there" drama
2. The "lost world" tale
3. the "time travel" story
4. and, the contemporary "culture clash monster on the loose" archetype.

The first archetype places the viewer in the past, and examples include the "Rites of Spring" sequence from *Fantasia*, documentaries such as *Dinosaurs: The Thunder Lizards*, the sugary anthropomorphism of *The Land Before Time*, and, most popular of all, the cavemen dramas galvanized by Jack London's novel *Before Adam* and its spawn from *One Million B.C.* to *Quest for Fire*.

The second proposes a "lost world" in which prehistoric life still exists today in contemporary times personified by Sir Arthur Conan Doyle's novel *The Lost World*, and its countless sf brethren: Jules Verne's *Journey to the Center of the Earth*, Edgar Rice Burrough's *The Land That Time Forgot*, the cinematic Arctic lost worlds of *The Land Unknown* and others, and even extraterrestrial variations such as *King Dinosaur* or *Planet of the Dinosaurs* or interdimensional permutations such as *Land of the Lost* or *Adventures in Dinosaur City*.

The "time travel" archetype sends modern man back to the Age of Dinosaurs in films such as *Journey to the Center of Time* and countless sf novels and stories, the finest of them all being Ray Bradbury's "The Sound of Thunder."

The final archetype is the most popular, thrusting a living prehistoric specimen into violent conflict with modern man. Again, Bradbury's atmospheric vignette, "The Foghorn," is a notable example, as is its cinematic adaption *The Beast from 20,000 Fathoms* and its kin: *Godzilla*, *Gorgo*, et al...Don't forget that thoughtful meditations like *Iceman* also fit the archetype, and that *King Kong* is the classic of the form.

Jurassic Park is the most contemporary incarnation of the "lost world" archetype,

Continued on Page 63

Toon Archeology Yields Impressive Results: *The Cartoons That Time Forgot*

By G. Michael Dobbs

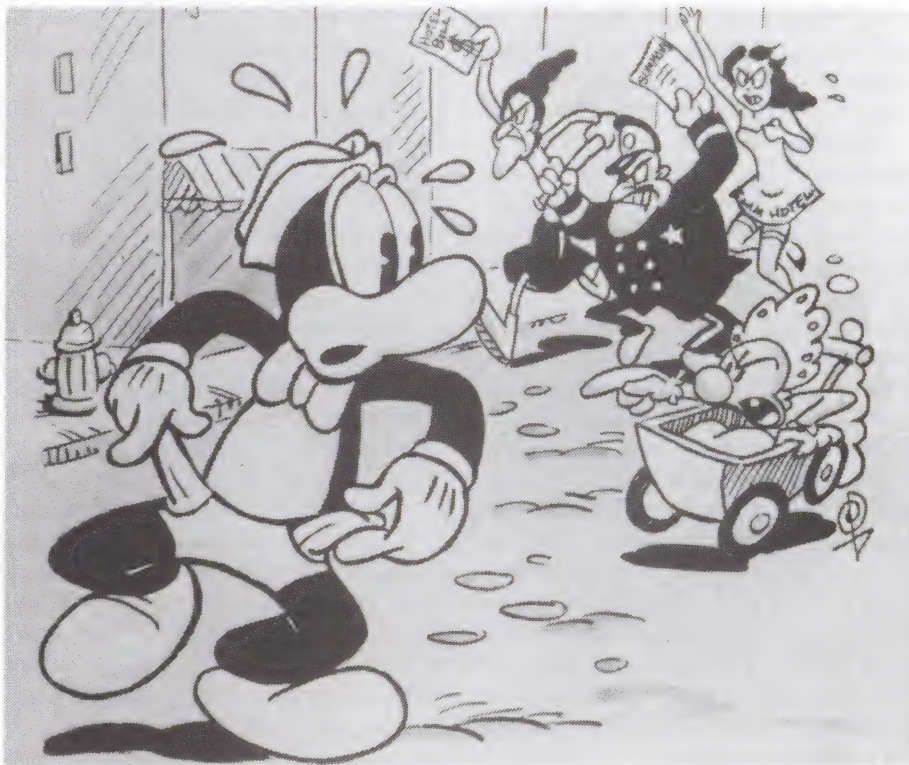
The cartoons of both the Iwerks and Van Beuren Studios are certainly well-known to animation buffs who've built up any considerable size of public domain material. There are a number of different collections of much of this material available in varying degrees of quality, but even the best of the other tapes pale next to the print quality and presentation of this new series from Kino on Video. Animator and animation historian Greg Ford has done a great job assembling the series, but also has provided knowledgeable liner notes which provide the proper context in which to watch the shorts.

The seven volume set includes *All Singing!* (75 minutes), *All Dancing!* (75 minutes), *Down and Out With Flip the Frog* (76 minutes), *Things That Go Bump in the Night* (75 minutes), *Willie Whopper's Fantastic Adventures* (75 minutes), *Free-Form Fairy Tales* (77 minutes), *The Odd and The Outrageous* (80 minutes), and *Rainbow Parades* (73 minutes). They retail for \$29.95 each.

If nothing else, this series should firmly re-write the popular assessment of Ub Iwerks. Iwerks was the man most responsible for the success of Mickey Mouse in *Steamboat Willie*, and the succeeding early Disney shorts. Like Max Fleischer, Iwerks was an inventor who sought to advance the technology of animation. The not-so-silent partner and distributor of these early Disney shorts, a shady character named Pat Powers, was certain that Iwerks was the man in the Disney operation with all the talent, and convinced Iwerks to leave Disney to set up his own studio.

Iwerks assembled animators such as Grim Natwick and Shamus Culhane from the Fleischer Studio, and brought Carl Stalling over from Disney to compose the scores. Powers worked out a distribution deal for many of the cartoons through MGM, and, on paper, everything should have worked out fine.

The Hollywood legend is these cartoons were all miserable failures, and that a



Flip the Frog and friends

chastened Iwerks limped back to Disney where he developed his multiplane camera for 3-D effects and lived the rest of his life out in anonymity. The truth is obvious, though, when watching these tapes. Iwerks' shorts were uneven in quality, but many of them had the racy Pre-Production Code feel of the early Fleischers. A further distinction was that Iwerks extensively used the two-color Cinecolor system for many of his films, a relative rarity in animation during that period.

Iwerks may not have had the story or the business sense Disney had, but the cartoons he produced were not as bad as two generations of Disney loyalists would like people to believe.

In an interview with *ANIMATO!*, Greg Ford, explained "I tried to program them (the series) for contemporary audiences." While some might find the Comicolor fairy

tales "slow," said Ford, he feels confident modern viewers will like the Flip the Frog cartoons for "their Pre-Code sense."

Ford, who is currently finishing a documentary on the career of Friz Freleng, recounted the difficulty in obtaining the prints for this collection.

The process of producing the series took a year and a half. Although he tried to always make transfers from 35mm prints he said, "at times we were forced to go to 16mm prints. There was a lot of nitrate deterioration." The prints came from a variety of sources, with most of the Van Beuren cartoons coming from private collectors. With some titles, Ford was forced to use more than one source print in order to present the cartoon as it had been originally intended.

Besides the inevitable nitrate problems, Ford said the negative of "Balloon Land" had been edited at one point. All references to the Pin Cushion Man, the villain in the

short, had been deleted!

"It was unbelievably difficult to restore it to the original version," said Ford.

Ford described the project as depicting "such a huge chunk of cartoon history."

"I think the early Iwerks cartoons are a crucial link between Disney, Warners and Fleischer," he explained. The departure of Harmon and Ising from Disney to Warner Brothers, the creation of the Iwerks Studio, and the raiding of the Fleischer Studios for talent such as Shamus Culhane and Grim Natwick all are moves which created a unique cross pollination in the 1930s animation industry.

The rule by which animation studios were judged during that time was the success it had in creating memorable star characters. Iwerks' principal star was Flip the Frog, a thinly disguised attempt to create a Mickey Mouse clone...an agreeable straight character. Perhaps it was the influence of the former Fleischer staffers, but Flip transformed from a recognizable amphibian living in the woods into what looked like little guy with a big nose trying to survive in Depression America.

Down and Out with Flip the Frog is a great collection of these frequently entertaining gritty cartoons. They're topical and risqué, but they don't firmly establish just who or what is Flip. For our tastes today, that might not be important, but it did little to help Iwerks sixty years ago.

Iwerks' other attempt to establish a character is Willie Whopper, a boy who tells fantastic lies. *Willie Whopper's Fantastic Fables* is one of the most entertaining in this series. Willie has been described by Shamus Culhane as "a boy Baron Munchausen," and the title is accurate. This tape features one short which was never released to theaters, "The Air Race," which has an unforgettable gag of St. Peter flipping off a buzzing air plane!

Things That Go Bump In the Night is a wonderful collection of spooky cartoons that is headed by a very Fleischer-esque Flip the Frog short, "The Cuckoo Murder Case." The other real highlight is a complete print of the cult favorite "Balloon Land," a truly grotesque color extravaganza with the evil Pin Cushion Man mass murdering the easily punctured inhabitants of Balloon Land. Is it

just me, or is there a very strong phallic symbol designed into the Pin Cushion Man?

Iwerk's reputation will also be improved by *Free-Form Fairy-Tales*, a collection of his breezy fairy tale adaptations which not only appeared in color, but also included among the first use of Iwerk's multi-plane camera.

If Iwerks' reputation will be restored, the status of the Van Beuren Studios may be confirmed by the last two tapes in the series. Headquartered in New York, the Van Beuren Studios had undergone profound changes at the beginning of the sound era. Paul Terry had left to form his own outfit, and in his place, the studio struggled to find a style and some starring characters. At various times during their history, the cartoons resembled not only those made at the neighboring Fleischer Studios, but later the more polished Disney productions.

The Odd and the Outrageous features examples of the early Van Beuren releases. "Piano Tooners" stars "Tom and Jerry," a tall and short duo of vaguely human characters who exhibit not a whit of personality. "Opening Night" features another unsuccessful Van Beuren attempt at a star character, "Cubby the Bear."

Taking a cue from the Fleischers, the Van Beuren Studio contracted with King Features to license one of the syndicate's comic strip characters. Inexplicably, for sound cartoons they chose the almost dialogue-less "Little King" strip by Otto Soglow! The Little King short in this collection, "Christmas Day," attempts to establish the King as both wistful and willful, not a very appealing characterization.

Two "cult" cartoons are featured on this tape. Ted Esbaugh's "The Sunshine Makers," featuring the fight between the "Joys" and the "Glooms," and "Candy Town" with the bottle of castor oil chasing the cat couple who had just eaten way too much candy.

The later Van Beuren efforts are well represented by the final collection in the series, *The Van Beuren Rainbow Parades*. Burt Gillette, the director of Disney's "The Three Little Pigs," was hired to change the look of the company's cartoons. Gillette's color cartoons, entitled "The Rainbow Parade," are an attempt to forge a new identity for the company, but ape the look of the popular Disney color shorts. This is perhaps

the weakest tape of the series simply because the cartoons themselves are largely disappointing.

The studios purchased the rights to produce cartoons based on Fontaine Fox's popular comic strip *The Toonerville Trolley*. Considering the highly individual style of Fox's writing and drawing (he was a stylist of the caliber of George Herriman, Cliff Sterritt and E.C. Segar), one is amazed at the fine job the studio did in translating the strip to celluloid. Two of the series are included.

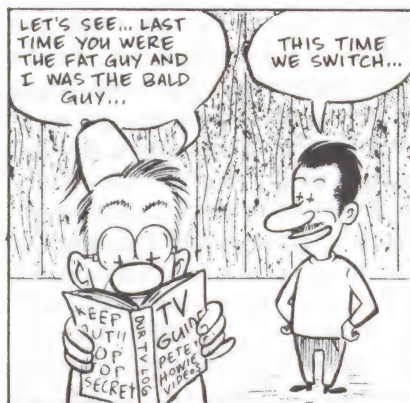
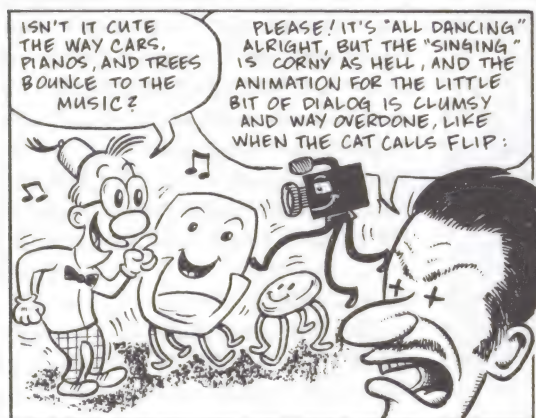
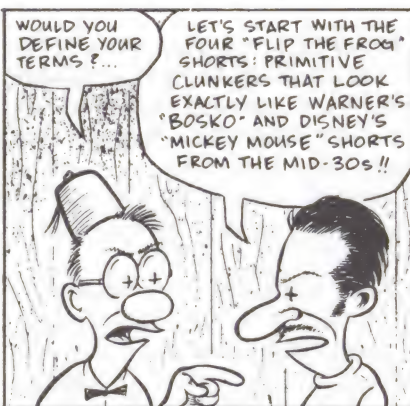
Also already familiar with audiences was Felix the Cat, who along with Ko-Ko the Clown were the two most popular cartoon stars of the silent era. The Van Beuren Studio revived the character in three color cartoons, two of which are in this collection. While "Bold King Cole" and "The Goose That Laid the Golden Eggs" are not poorly done, they just don't capture the character that had been established by Felix's creator and animator Otto Messmer.

The efforts to establish their own cartoon star in summed up in the presentation on this tape of the Molly Moo Cow cartoons. Molly was a benign cow always helping out fellow animals in trouble, and perhaps is one of the least likely candidate for cartoon stardom one could imagine. Because these shorts were made after the enforcement of the Production Code, Molly could not be drawn with an udder! The horror!

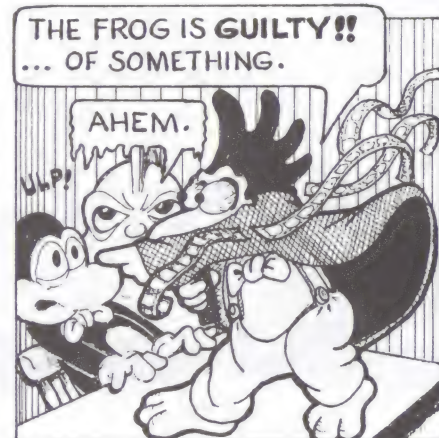
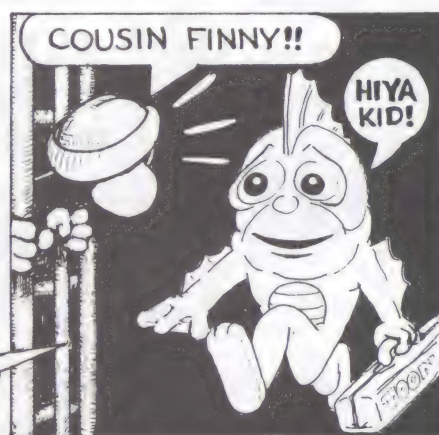
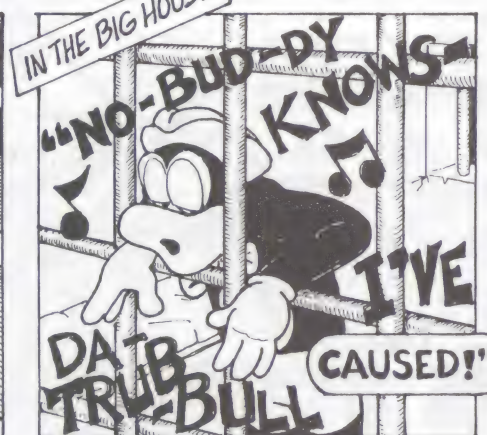
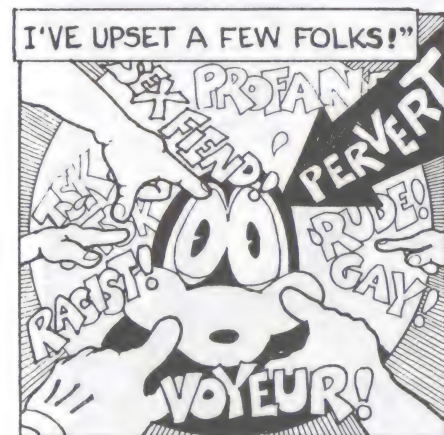
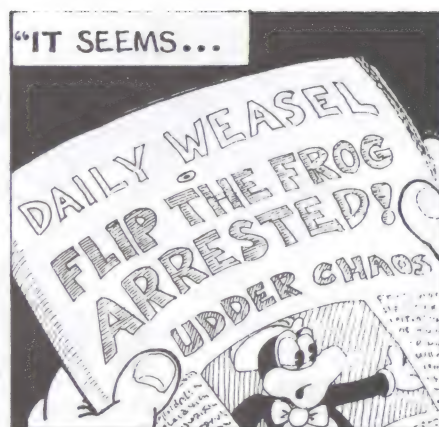
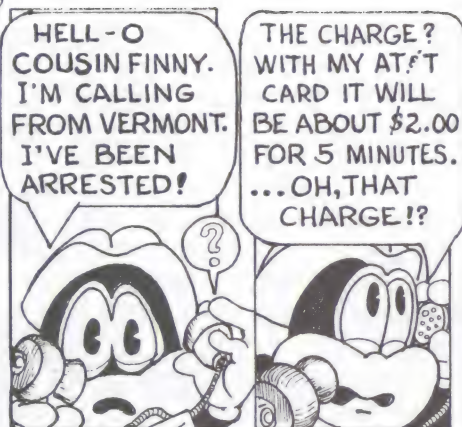
This series is both a historically essential and greatly entertaining addition to any serious animation collection. 

To add other perspectives, ANIMATO! has asked a number of cartoonists to review individual volumes of the *Cartoons That Time Forgot*.

Howie & Pete ~ Video Savants by Wayno



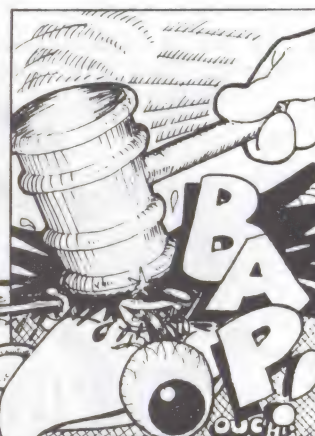
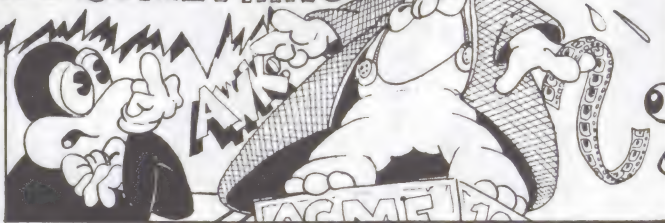
SEE MORE HOWIE & PETE IN WAYNO'S BEER NUT COMIX!





FLIP THE FROG IS GUILTY OF NOTHING. **NOTHING!** WHILE IT IS TRUE THESE CARTOONS CONTAIN ELEMENTS, WHEN VIEWED IN LIGHT OF TODAY'S "POLITICALLY CORRECT" STANDARDS, MAY SEEM RACIST, SEXIST OR IN BAD TASTE. MOST OF THE CARTOONS IN THIS COMPILATION ARE PRE-CODE, AND AS SUCH, REFLECT THE "ROUGH INNOCENCE" OF ANIMATORS WORKING IN THIS ERA. VIEWED IN THIS CONTEXT, THESE CARTOONS ARE EXTREMELY INTERESTING WHEN COMPARED TO DISNEY ANIMATION OF THE SAME PERIOD. I THINK THEY ARE HISTORICALLY SIGNIFICANT AND SHOULD BE ACCORDED THE RESPECT THEY DESERVE.

**FLIP THE FROG
IS FLIPPIN' GAY!!
DAMN, JUDGE,
DO SOMETHING!**

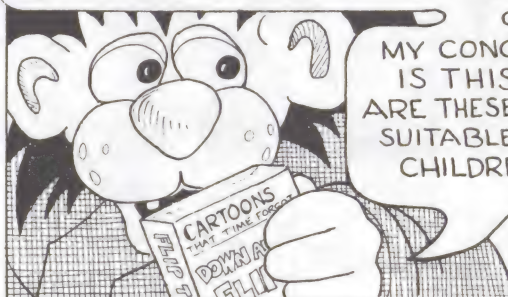


INADVERTENTLY MILKING A BULL DOES NOT A GAY FROG MAKE. FURTHERMORE, IT IS NOT A CRIME TO BE GAY!

YES, YES.

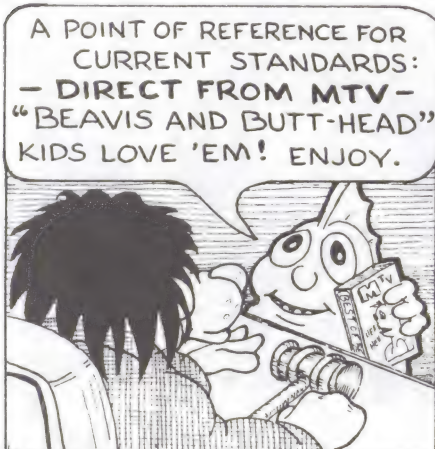
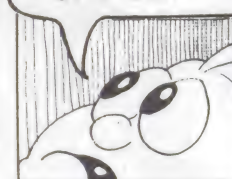


DEFENDER FINNY, HERE IN VERMONT WE HAVE NO CABLE T.V. OUR BASIC ENTERTAINMENT IS CHICKENS, TOURISTS, CONGRESS AND VIDEO RENTALS.



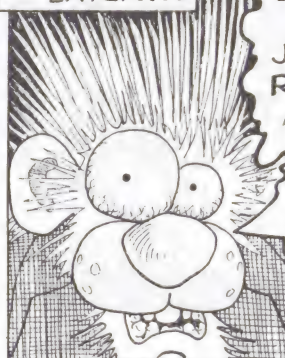
MY CONCERN IS THIS: ARE THESE TAPES SUITABLE FOR CHILDREN?

I BELIEVE KINO VIDEO TARGETED THESE TAPES FOR SERIOUS ANIMATION FANS REGARDLESS OF AGE.



A POINT OF REFERENCE FOR CURRENT STANDARDS: - DIRECT FROM MTV - "BEAVIS AND BUTT-HEAD" KIDS LOVE 'EM! ENJOY.

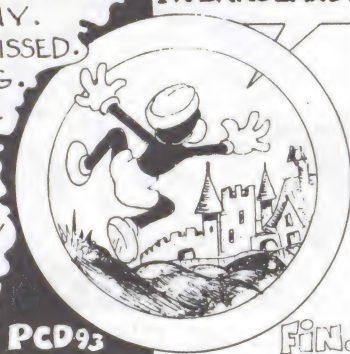
30 MINUTES LATER...



AFTER VIEWING "BEAVIS AND BUTT-HEAD", I AGREE WITH DEFENDER FINNY. JURORS ARE DISMISSED. RELEASE THE FROG.

A WORD OF ADVICE FOR FLIP: IF MR. BEAVIS OR MR. BUTT-HEAD ASK YOU TO PLAY BASEBALL - JUST SAY NO!

I'M SO HAPPY!! I'M GOING TO IWERKSLAND!



PCD93

FIN.



HEY KIDS!
IT'S THE
GAIN
REAPER!

WHO NEEDS BEAVIS AND BUTT-HEAD
TO CROAK FROGS? I HAD MY WAY
WITH OL' FLIP DECADES AGO... BUT
HERE HE IS. BACK FROM THE DEAD!
TOO BAD! BUT AT LEAST
HE'S DRAGGED IN A FEW...

THINGS THAT GO BUMP? IN THE NIGHT

IT'S A LITTLE
TOO FLIP FOR MY
TASTE, FROM THE
OL' DARK HOUSE OF
"THE CUCKOO
MURDER
CASE"...

...TO THE OZ-LIKE ROBOT
OF "TECHNO- CRACKED"...

--THE OPIUM
ANTICS OF "CHINA-
MAN'S CHANCE", THE
FAG-HAG HYDE OF "SODA
SQUIRT", OR EVEN THEM
DRY BONES IN "SPOOKS",
I RATHER FLIP THIS
FROG THE BIRD!

FORTUNATELY,
THE COMICBOOK CLASSICS
PICK UP THE SLACK WITH AN
INSPIRED TRIO OF VILLAINS!
THE PIN-CUSHION MAN CAN
WAKE THE DEAD!

BUT THE REAL
TREASURE HERE ARE
TWO RARELY-SEEN WILLIE
WHOPPER GEMS! THE TRULY
BIZARRE ALIENS IN "STRATOS-
FEAR" MUST BE SEEN-- AND
HEARD!-- TO BE BELIEVED!

AND YOU DAMN
NEAR BURIED
MY LITTLE
ADVENTURE
WITH WILLIE.
DIDN'T JA?

YOU
NASTY
GUY!

EH! EH! EH!
I ALMOST DID TAKE
"HELL'S FIRE" FOR
ALL TIME! ONLY A
FRAGMENT REMAINS,
BUT IT'S HERE!
COMPLETE WITH
SATAN AND HIS
FLEA-BITTEN DOG,
CERBERUS!

©1993
S.B. BISSITT
IT'S A GREAT TAFE!

WILLY WHOPPER!

GOOD NATURED FIBBER? OR
COMMUNIST PLOT TO UPEAVE
FAMILY VALUES? THE REVIEW.

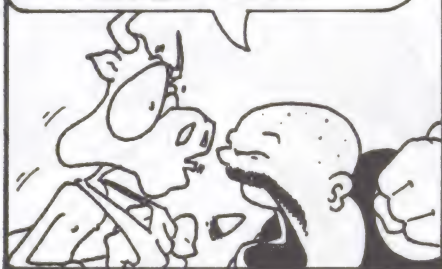
OKAY GUYS, TODAY'S VIDEO IS "WILLY WHOPPER"
BY UB IWERKS, TELL ME WHAT'CHA THINK.



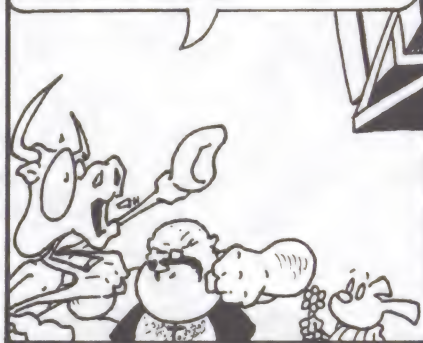
HEY! WHAT'S WRONG WIT DERE
LIMBS! DERE ALL RUBBERY!



I BETTER NOT BE MISSIN'
BEAVIS N' BUTTHEAD FER ONE
A DOSE CUTSIE BUNNY N'
FLOWER 'TOONS!



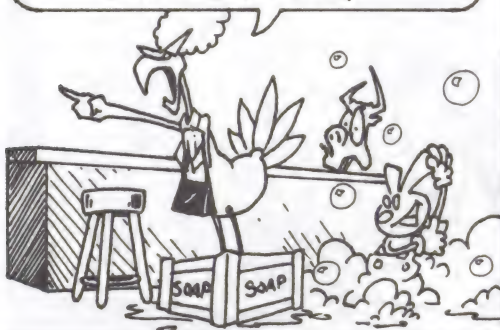
UM...NOT REALLY...I MEAN...
...HEY LOOK!



HA! ST. PETER JUST FLIPPED
THE KID OFF! DIS IS GOOD G! HA!



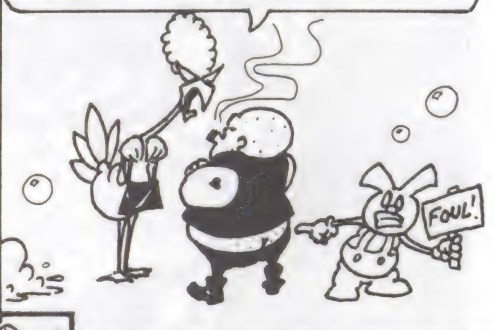
I THINK IT'S DISGUSTING & JUST
LOOK AT HOW RACIST AND UNCOUTH
THAT CARTOON IS!



HEY LIGHTEN UP LADY!
DAT WILLY WHOPPER IS
COOL, A @!!??!! LAFF RIOT!



I ENJOYED THE STORYBOOK ONES,
THEY'RE SWEET AND FUNNY WITH
NO SEXIST OR RACIAL OVERTONES.



AW, SHUT YER YAP! THEY'RE BORIN'!
BRING BACK THE LYIN' KID!



ANOTHER VICTORY FOR
FAMILY VALUES
YOU STINKIN' @!!??!!



I DUNNO? I THOUGHT
THEY WERE FUN.



A Comi Color

FAIRYTALE

SCOTTY
CUNNINGHAM

REMAKE



THANKS TO THE
WONDERS OF VIDEO, THE
GIANT FAST-FORWARDS
TO DISCOVER JACK'S PLANS.
HE CELEBRATES WITH
A SPECIAL SNACK!

1993



The Odd and The Outrageous Review by Jim Woodring

The cartoon products of the Van Beuren Studio range from the sweetly slick to the crazily crude, and it is entertaining to imagine the different personalities who labored to produce them. *Cartoons That Time Forgot: The Odd and The Outrageous* provides a good cross section of that outfit's output, collecting 11 cartoons distinguished by the common thread of synthetic lunacy. One senses that the Van Beuren animators, realizing that they were not (for the most part) first or even second rate practitioners, allowed themselves the luxury of not taking their work too seriously. In fact, I like to think that the Van Bueren Studio was a place where gentle misfits, infantile drunks, and deranged hacks of all stripes were welcomed with open arms. An open door policy for diseased personalities certainly would explain the content of some of these things.

A few of the cartoons in this collection are weird mostly because they are anachronistic. Take *Candy Town* for example, which is exactly what it sounds like, right down to the stomachaches and castor oil. Children who saw this cartoon when it was new were probably swept euphorically away by the depiction of unrestrained sugar-gorging, but there have been such strides made in the concoction of candy since then (and so many paens to overindulgence) that my seven year-old son was only mildly aroused by *Candy Town*. Going berserk over a pile of peppermints is an alien concept to him, I'm sorry to say. To my steely adult eye *Candy Town* has the ghastly life-and-death moral urgency of Bosch's hell. It takes place on (or in) the moon and at the end, the moon sings a little, looking at one point like a third stage syphilitic. Charming once upon a time, I'm sure, but it makes my flesh creep now.

Also mired in the past is *The Sunshine Makers*, a color Rainbow Parade cartoon sponsored by Borden's Dairy Company. It's really a commercial for milk, euphemistically depicted as bottled sunshine. It's also one of those old cartoons that clings grimly to the notion that children's stories should have gnomes and elves in them, and teach a sticky lesson (in this case, "Cheer up"). It is distinguished by one long irrational sequence in which a character gets liquid sunshine poured down his backside so that it blazes forth like a lighthouse, terrorizing him and all friends. **Continued on Page 53**

The VAN BEUREN RAINBOW PARADES

DREAMS COME TRUE!

I WOKE UP
IN HEAVEN!
I'M ON CLOUD 9!
RAINBOW PARADES
ARE MINE
ALL MINE!

THE
BACKGROUNDS!
THE COLORS!
OUTASITE!
SORRY THIS
PAGE IS IN
BLACK + WHITE

RELAX!
LET **US** DO
THE DRAWING
TODAY

EVERYTHING
IS MY FRIEND!
ALL WORK IS
PLAY!

YOIKS!

DOT SINGINK ISS
HURTINK DER EARS!

YIMINY!
LEMMIE
OUTA
HERE!

NO FAIR!!
I WANTA WATCH
THE McLAUGHLIN
GROUP!

THE
BAD GUYS
HERE AREN'T
REALLY A THREAT.
IT'S **FUN** TO
WATCH THEM
FUSS AND
FRET!

IT'S ALL SO NAIVE
AND OH SO CLEVER
I'LL NEVER GO HOME
I'LL STAY HERE FOREVER...

FOREVER... FOREVER
FOREVER!



Life is Good for Eek! The Cat:

An Interview with Savage Steve Holland and Bill Kopp

by Joseph A. Reboy

Out of the early Eighties wasteland of Saturday morning cartoon fare there appeared people who were sick of formulaic cartoons, which employed re-used animation and little, if any, plotline. The frustration of these would-be animators would continue for some time until they had a champion in the form of *Who Framed Roger Rabbit*, Disney and Amblin's toon homage which ignited the explosion, and made Saturday morning safe to watch again.

Such men were Savage Steve Holland and Bill Kopp, animation producers known for work in the field of live-action features. Drawn together in college by an irresistible love for comedy (which Holland used against Kopp frequently) the two made plans over the years spent making live-action features with animation in them to become full-fledged animation producers. They had a tough job selling to a studio their ambitious

concept for an animated comedy, but with their features' success, respect came.

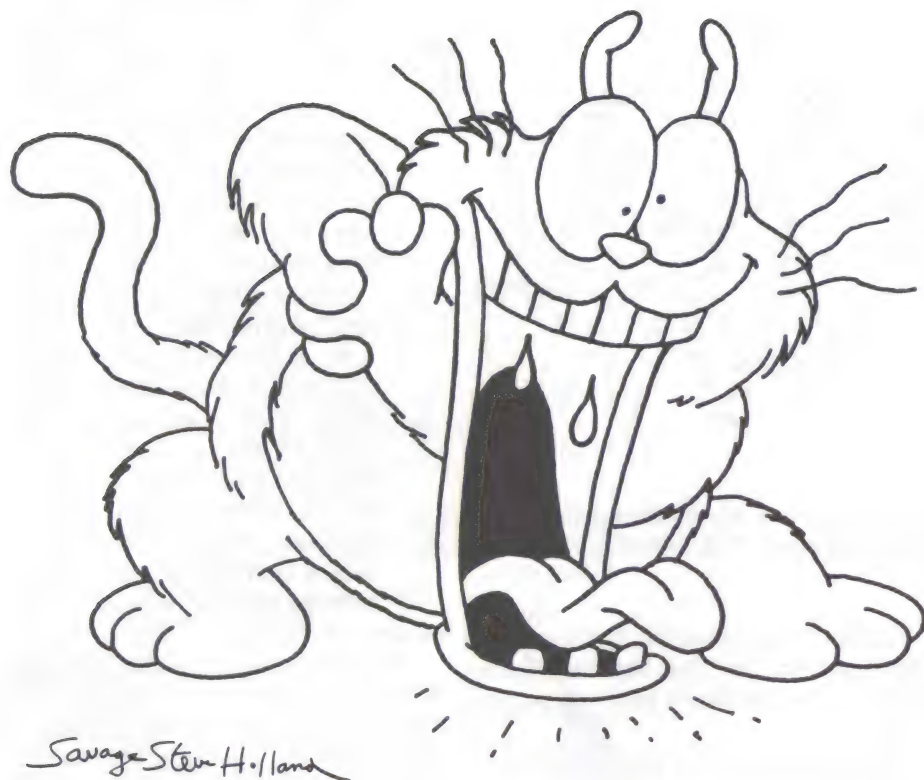
History will record that in the early Nineties, the Fox network would leap to dominate the animation field in such a short amount of time it almost boggles the imagination. Still, with creative ideas such as *Attack of the Killer Tomatoes* (first season), and lucrative deals with Time/Warner Communications on airing new materials from *Tiny Toons* to *Tazmania* to *Batman: The Animated Adventures*, Fox became a major player, possibly the horse to beat in a vicious business called Cartoons. This, then, is a small chapter of the history of that cruel industry...a story of two men and their visions of cat abuse; of silly cartoons both present and future; of Saturday morning the way it was meant to be!

Eek! the Cat rose Phoenix-like from the ashes of true tragedy. Filmmaker Savage

Steve Holland, burgeoning animator, was also a cat owner who couldn't keep his cats alive. One cat jumped after a bird...out of a 15 story window. Another cat was carried away by a hawk. A third cat, according to Holland, was sleeping on the driveway, as he was in the habit of doing, and after three days of baking in the sun in the exact same spot it became apparent that this kitty, the one named Eek! in real life, was dead, poisoned by radiator fluid.

As a result of this tragedy, Holland decided he would rather draw cats than watch them die, thus was born the animated purple zone of destruction that has added a level of humor and charm to Saturday morning programming not seen in several years.

The title character is an unlucky schlemiel of a purple feline whose attempts at doing good never fail to cause harm. His trademark "It never hurts to help!" (voiced with



Eek! the Cat in a pain-free moment (™ & © Fox Children's Network, Inc.)

enthusiasm by Bill Kopp) is the poorly chosen battle-cry of the alter-ego of Savage Steve's real-life cats, all of whom suffered tremendously in life due to the lack of animation's squash and stretch.

It is this quality which allows Eek! not only to get back up from his falls, but to also face down the worst that life has to throw his way, secure in the knowledge that good will always triumph. Eek! shows us that kindness is the key of happiness...even if it does get painful from time to time.

Eek's life may not be a safe one, but his zest and wide-eyed optimism make it a happy one. He is a cat of action, willing to jump into the thick of things to help those in need. Eek! has been blessed with an eye for observation that can only be blinded by trying to seek out the best in others.

Holland and Kopp worked together drawing and redrawing the characters which would populate their new show. One would draw a character, and the other would punch the design up a little further. The collaborative

efforts brought out a cast of fun characters led by the hapless pussycat. They continued collaborating on Eek! from the early character designs, to overseeing the entire production in as many phases as possible.

The two animators began knocking on doors in Hollywood. They had worked together on such projects as *Better Off Dead* and *One Crazy Summer*, which utilized animation, but they were not at the time known as animators. Savage spent a year and a half developing the concept, creating a small Christmas story, animating a minute's worth of the show, and spending a large chunk of money on it. The project eventually ended at Fox.

"It sat there for two years, and we had never known what had happened. It apparently ended up at (president of the Fox Kids' Network) Margaret Loesch's office, and she said 'Yeah, let's make this into a show,' and the note got stuck on somebody's desk. It had been there a for a year and a half. Margaret thought that we were not going to

deal with it, that we were psychos who didn't want to make a cartoon. It was all a big mess....and now it's okay," recounted Holland.

Bill Kopp adds his own tale. Fox had been looking for a "characters that was cool, kind of edgy, and of course, they all failed. So we thought it would be neat if there was a character who was sympathetic. Sort of inverted. It turned out to be a nice Chaplin-esque twist from what Fox expected."

Canada's Nelvana studios were not the original choice of studio for Holland and Kopp. Murakami-Wolf-Swenson had that distinction. The animation company, known primarily for the *Teenage Mutant Ninja Turtles*, has been Hollywood players for years. The animation company's name can be found on title sequences for movies dating back to the Sixties. Holland explains, "They were our heroes. They were going to make Eek! back when Fox said, 'Well, we need it done tomorrow.' We liked those guys; they were great. Somehow, the money never came through from Fox, and we had to tell them [Murakami-Wolf-Swenson] we couldn't do it, but we were very grateful to them. I still owe those guys a favor.

"Fox had a deal with Nelvana, who were making *Beetlejuice* for them at the time, and the Fox execs were very big fans of them [Nelvana]. I'm also a pretty big friend of Toper Taylor, who runs the company now. Fox insisted we talk to them about making *Eek!*. Taylor was a good salesperson about it, and we told him we were going to be real d**ks about it and really fight. A lot of people would make up a show, and say 'Good luck guys, here's one character, go make scripts,' but Bill and I were drawing everything, writing up everything, and we told them, 'you better make it come alive or we're going to another animation studio,' and they did. I think there were some incidental characters that we don't have the time to draw that we weren't too happy with, but for the most part they do a tremendous job."

The genesis of Eek! had interesting detours with other animators. The minute and a half Holland developed went to International Rocketship in Vancouver, run by Marv Newland of *Bambi Meets Godzilla* fame. Newland is described by Holland as one of

the last true animation artists on the planet.

"I said, 'Here's a chance for you to make millions of dollars if we do *Eek!* together,' and he said, 'No, you know I'd like to do the minute and a half for you, but I just don't want to be involved with Saturday morning stuff,'" recalled Holland.

Holland pleaded, but to no avail.

"These guys are living in this little hovel, eating bugs and stuff, and I was so impressed by him, and so proud that the show got sold on his minute and a half. They're probably the best animators in the world. To go from guys like that to Nelvana was a little frightening. I did learn that some of those guys do freelance work for Nelvana [the production house is based in Toronto]. Apparently they farm some of the work out, so some of the freelance guys may have been the same guys who secretly worked on *Eek!* years ago. In *Eek's International Adventure*, the scene where *Eek!* goes through the Howarya Airlines' baggage compartment where he gets all slammed and crashed looks like International Rocketship, so I have a feeling that might have been from Vancouver."

Both Kopp and Holland speak well of Nelvana, and are extremely happy with the results. The ratings jumped when the series was moved to the earlier time slot, and have been steadily increasing. They hope to stay at their current time slot (9:30 a.m. E.S.T.) for the duration of their run. The show rates number one for kids aged six through 11, and number one also for boys ages two through 12. Kopp expressed hopes of knocking off *Garfield*, which is their biggest adversary in the fight for Saturday morning toon supremacy.

The show itself is a collection of self-possessed and hysterical characters. Wendy-Elizabeth is *Eek!*'s more dominant owner, and who confides in *Eek!* her secret desires, and is a little slow to understand obvious situations; J.B., the brother, who simply lacks a personality, and Mom, probably the comedic stand-out, constantly listening to Berlitz tapes and repeating phrases which get more and more bizarre. Her tapes were in French in the early episodes, but have since degraded into an unintelligible language with



Chaplin-like pathos mixed with extreme slapstick is the *Eek!* trademark. (™ & © Fox Children's Network, Inc.)

lines like "Your infant has swallowed my hand grenade," or "Pez, Saddam, Boolie, Boolie...The Librarian's head and popped off."

Bill Kopp hopes these people do not exist in real life.

Eek!'s girlfriend, Annabelle, a rotund southern belle voiced by not-so-rotund Tawny Kitaen, is a romantic, slightly self-possessed feline who wants to be loved more than anything in the world. By the way of example, in *Hawaii Eek! 5-0*, Annabelle tosses *Eek!* aside in favor of the worship of an entire village. She is basically a good character, and one of the very few shown to not have some aggression towards others. She is usually the perfect girlfriend...except for that damn dog!

Eek!'s main nemesis is Sharkey the Sharkdog! Also owned by Annabelle's unseen owners, Sharkey is pretty much what he sounds like, a 50/50 mix of beagle and shark. Flaunting such genetic incongruities, Bill Kopp drew the character from his own experiences with a neighbors' none-too-friendly walking mouth with razor-like teeth.

The Squishy Bearz are a blatant jab at the Care Bears and other cute Saturday morning drivel that typified the worst of animation. Terminally stupid, they have become mainstays of the series with minute-long shows, and appearances in their own episode in which a lynch mob gets turned on them.

Shardy the Magical Dancing Piece of Glass, who appears for ten seconds in *Eek! Vs. the Flying Saucers* as a brief interlude before another program does have a real-life counterpart. Holland remembers a huge glass case at the Nelvana office which contained toys for the animators to work with. One day, the case broke, and "there was a huge shard of glass among all these children's toys, so we thought we should put these in cereal boxes or something like that," said Holland.

Feedback from the public has been very positive, although the press hasn't always been gracious. Newsweek referred to *Eek!* as the worst thing on television, but Holland was heartened that his response was printed by the publication. Kopp's experience is that women like the show more than men, probably due to the sympathetic nature

of the main character.

"The nice thing is that our peers like us," Holland explains. "There is a quote from Matt Groening which reads '...A big Ren and Stimpy fan, Groening also numbers Nickelodeon's *Rugrats*, *Doug*, *Batman* and *Eek! the Cat* as shows that have the touch of individual style, and don't look like they came from an anonymous factory.' That made us happy."

Fox, like the other networks, has strong rules and regulations for children's animation. Kopp waxes philosophic.

"Of course, we've received censorship. That's one of our pet peeves. Our humor is not based on vulgarity or just for the shock value. Fox misreads a lot of our stuff, but they are getting better at it now. Saturday morning is always stringent as far as Standards and Practices goes, so we do have to watch it. If somebody appears to be blown up, we have to show they're okay, stupid stuff like that. Often times they'll tell us something that we can or cannot do, and we will find a more devious or sinister gag that we can still manage to get through, but it's kind of disguised. Sometimes we throw fakes in just to get their attention in hopes of getting other gags through."

Merchandising did not precede the series, and Fox was slow to get around to doing any at all. Stuffed dolls and bendable figures first started to appear in late March of this year.



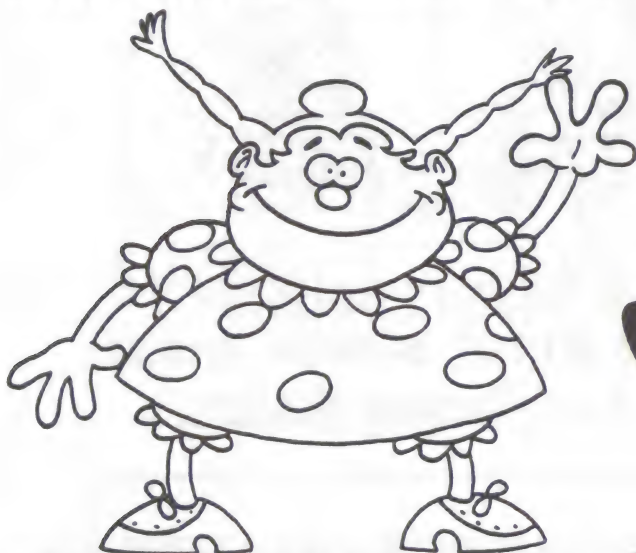
Annabelle (™ & © Fox Children's Network, Inc.)

Savage Steve Holland



Sharkey (™ & © Fox Children's Network, Inc.)

Savage Steve Holland



Wendy-Elizabeth (™ & © Fox Children's Network, Inc.)

Savage Steve Holland



Fox Merchandising did not put a high priority on the cartoon originally, but stuffed Eeks, stuffed Sharkdogs, etc. should be available soon.

Also available from the Fox Kids' Club is the Eek the Cat comic strip. Holland and Kopp were the artists behind that as well. Unlike Garfield, the comic strips are completely a product of the original creators.

Holland and Bill work together to script the show as tightly as possible. The timing is all worked out very carefully, allowing for little improvisation by the voice actors. However, the two are not closed to the idea, particularly since they have such an impressive voice cast.

The voice work for the series has included, besides Tawny Kitaen, an impressive array of name actors including Buck Henry and Phil Hartman. The creators are quite happy with the cast's work, and speak very highly of them. Holland and Kopp help with voices as well. Bill Kopp is, of course Eek! and Holland has cameoed in such roles as Elmo the Elk.

"We have some cool people," said Holland. "Eleanor Donahue as Mom cracks me up all the time. I love Tawny as Annabelle. She's funny. She's Babe-a-rama."

The two creators are loyal adherents of traditional hand-drawn animation. Holland, in fact, balks at the idea of computer animation, which is a surprise since he was integral to the production of *The Last Halloween*, a live action/computer animation special which debuted on Halloween a few years ago.

Holland does have some cause for alarm concerning computer animation. Reminded what computers did for the second season of *Attack of the Killer Tomatoes*, he gets very vocal.

"Oh, God, it was horrible. Somebody plugged it in, and said, 'Here, check out this *Killer Tomatoes*. You won't even notice it.' and it was the ugliest thing I'd ever seen. It was horrific. I think they're miles ahead of that now, but it will still be a while before they can replace the beauty of ink and paint."

The future of animation for these two includes a second season of Eek! with some interesting differences. The series, which has worked in the single story per half-hour format, will go to two nine-minute stories a week. Also included will be a short featuring



A Squishy Bear! (™ & © Fox Children's Network, Inc.)

any of Eek's cast, and a Squishy Bearz cliffhanger.

Kopp said, "The Squishy Bearz will get stuck in the bathroom in their house in the first one with a burning F-16 jet headed right

for them, and they all end in this impossible situation. Kopp launches into a "narrator" voice] And then of course next week there's some miraculous escape, just like the old serials. The next part of the show will introduce a short called *The Terrible Thunder Lizards* about very smart dinosaurs and two very stupid cavemen. That might get spun off next year."

The writer's bible for *The Terrible Thunder Lizards* describes a society of sentient dinosaurs shortly after a large scale war. The dinosaurs, of many sub-species, all live in harmony, save for those few who have been imprisoned. Recruited, A-Team-like, by General Galopogas, to hunt down and track two humans, are the dinosaurs Day Z. Cutter, Bo "Diddly" Squat, and Doc. Their mission is the basis for this spin-off hopeful, which will play out as a kind of Keystone Kops versus Inspector Clouseau.

Bo, a vicious *Stenonychosaurus*, is described specifically in the text of the bible as "kind of like a dinosaur version of Bill Kopp, only he's got more reptile skin." Three

guesses who wrote that one.

Also in the hopeful wings of the future from the two animation producers is something called *Betty of the Jungle*, which would be a late-night cartoon along the lines of a sexy *George of the Jungle*. "There's an animated Barbie in it, it's funny, and they're just bimbos. We're not proud of it, but we make it anyway," said Holland. The cartoon is not inspired by the Fifties pin-up queen Bettie Page, whom the producers admire, but Holland admits to being a big fan of her's, "...we just liked her name."

Betty of the Jungle must go to Fox for right of first refusal, and has not, as of this writing, been cleared for production. Still the future needs only wait for something like this to give Jay Leno a run for his money.

Holland and Kopp have returned to the grueling job of cranking these cartoons out. They fight with Nelvana, which has jumped into the fray and survived by producing exactly what the pair want to see. This fight, which keeps the two extremely busy, has produced a cartoon that mixes that rare

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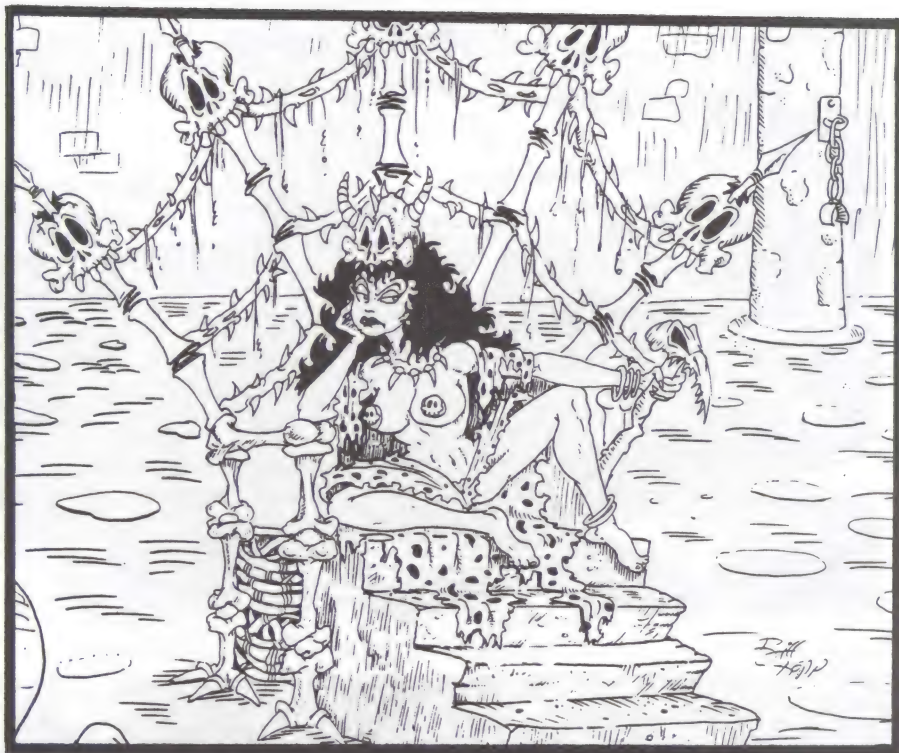
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Joseph A. Reboy is a Buffalo, NY-based artist and writer.



A production sketch from *Betty of the Jungle* by Bill Kopp. (™ & © Fox Children's Network, Inc.)

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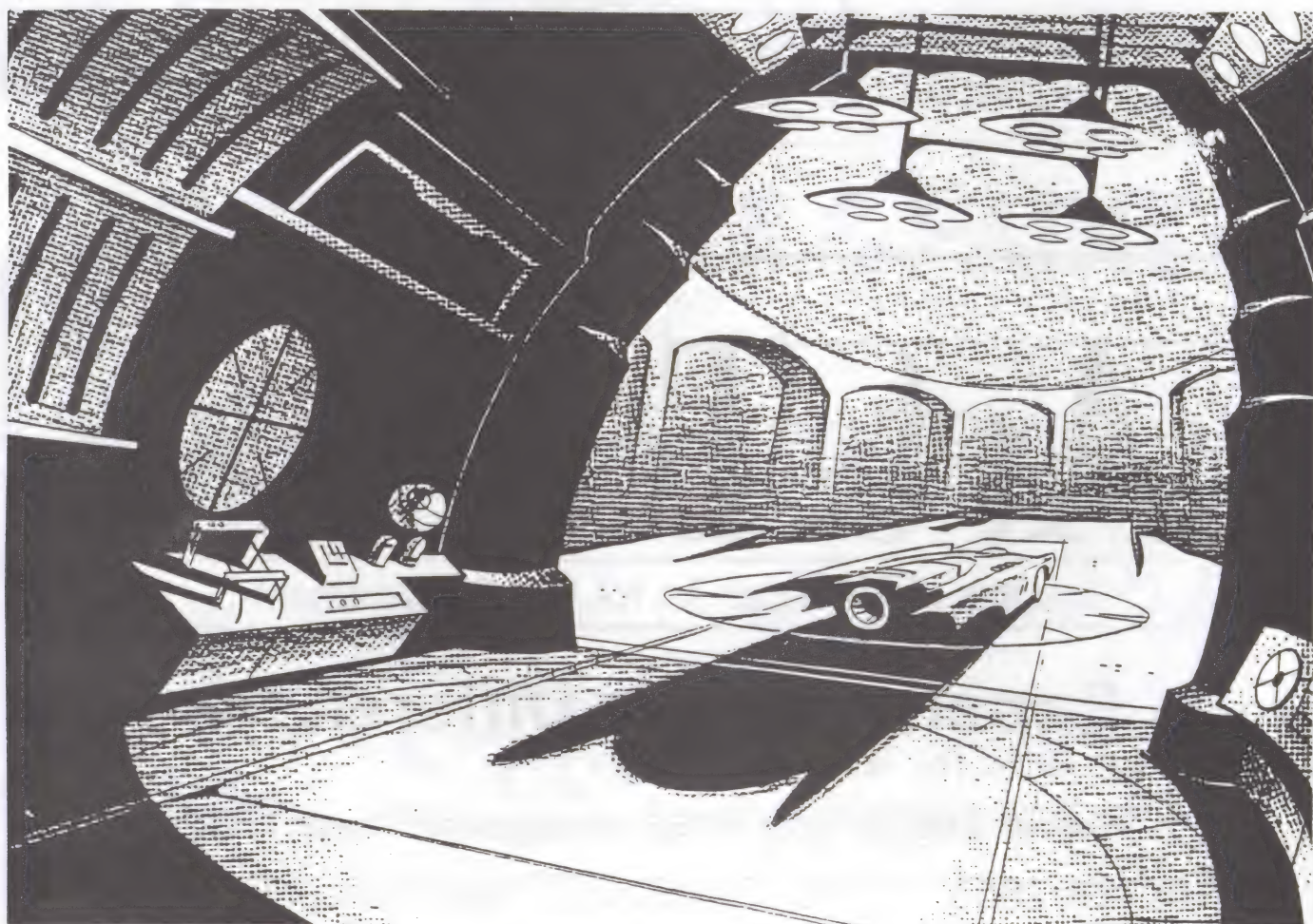
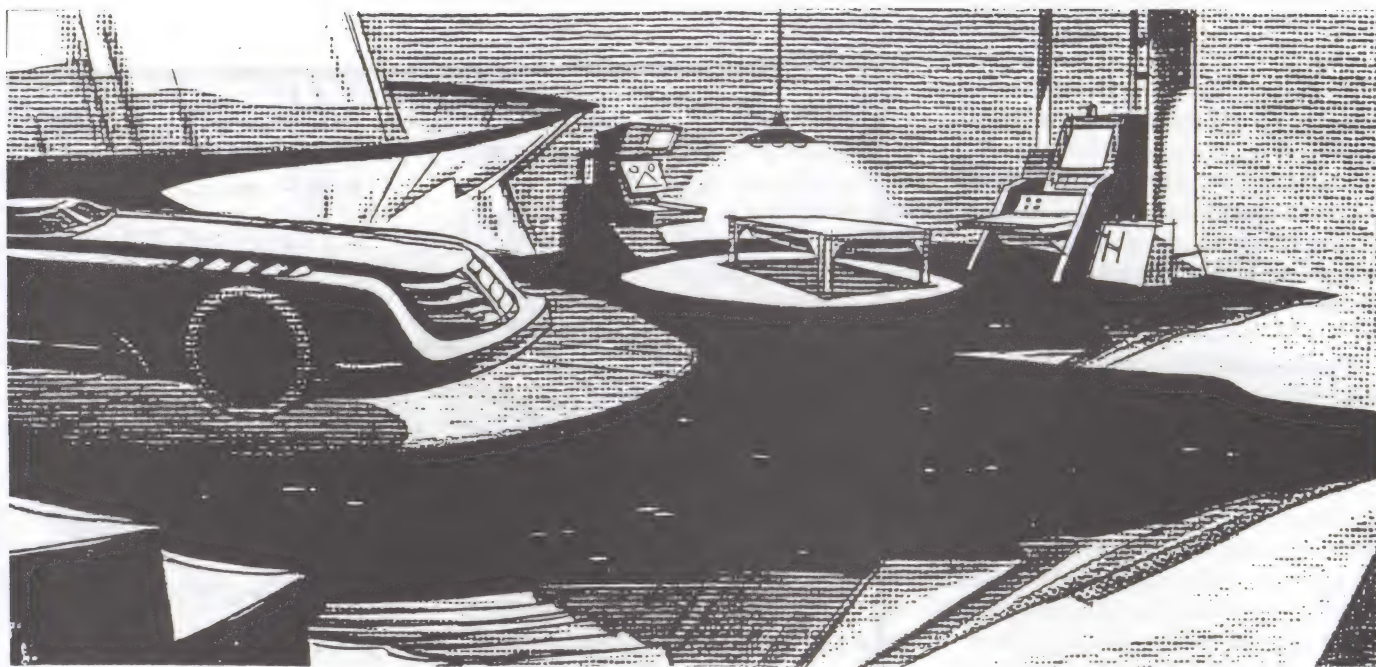
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Production sketches for the Batcave from Batman: The Animated Series. © Warners Brothers Animation, Inc.

The Animated Dark Knight: Part One



*Introduction by
G. Michael Dobbs*

The venerable comic book character of Batman is certainly no stranger to animation having been adapted for the Saturday morning scene in several incarnations over the past twenty years. We've seen the Batman of *The Superfriends*, and the Filmation Batman series. Considering how familiar the character is to now almost three generations, one might wonder just why so many people have become so excited over *Batman: The Animated Series*.

The answer is a question of direction. The producers, directors, designers and writers of the current series actually want to establish an individual style for the production. In television animation, this is a pretty heady concept.

Until recently, the best way to describe the majority of animated series for television is the word

"cookie-cutter." We've all seen too many numbingly alike shows...Hanna-Barbera's almost endless repetition of a tall and short character partnership, the various *Teenage Mutant Ninja Turtle* clones, and the shows which are designed to cash in on the popularity of a video game, toy line or media personality.

Critics might say the style of the new Batman is not original, and certainly, there are easily identifiable influences. The production team owes much to the Fleischer Superman series, Frank Miller's version of the Dark Knight, and Tim Burton's two Batman movies.

Having written the above, I want to make sure no one believes I see this as a criticism of the show. No one producing a show starring a character with almost 60 years of history is going to accomplish it without drawing on the past. Nothing has been "swiped." Rather, a new look for an

established character has been created thanks to elements from sources outside of Saturday morning kidvid.

The success of other shows with unique styles...*Doug*, *The Simpsons*, *Rugrats*, *Ren and Stimpy*, *Eek! The Cat*...is excellent news for both the television animation industry and viewers.

ANIMATO! is proud to present an in-depth two-part look at *Batman: The Animated Series* by Christopher Kindred. The first installment is a character and episode guide. In our next issue, we will feature interviews with the production staff and a look behind-the-scenes.

The author wishes to thank Chris Kuminecz, the lovely people of Dungeon Comics, Pauli Dini, Eric Radomski, and Cynthia Lieberman for their help.





Who's Who in *Batman: The Animated Series*

By Christopher Kindred

The major characters featured in *Batman: The Animated Series* are profiled here. The information contained here is based both on their appearances in the series and in the writer's guidelines. Some information contained here may never have been revealed in the series.



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BATMAN

Alter Ego: Bruce Wayne

Background: Years ago, young Bruce Wayne witnessed the senseless murder of his parents. Vowing to avenge his parents' deaths, he pledged to spend his life bringing criminals to justice and protecting the innocent.

Bruce was raised by Dr. Leslie Thompkins and Alfred Pennyworth.

They cared for the driven young boy until he was old enough to travel the world in search of the training he would need to undergo his mission.

Bruce's travels took him across the globe. He studied from the experts in all the various fields he needed to master, including criminal justice, science, martial arts, medicine and countless other subjects.

During his travels he met many interesting people. He studied to become an escape artist under the tutelage of famous magician John Zatara and became friends with his daughter, Zatanna. He then travelled to Japan to learn martial arts from Sensei Yoru. While in Japan, Bruce came into conflict with



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Kyodaiken, another of Sensei Yoru's students. Both Zatanna and Kyodaiken would meet Bruce years later, after he had become Batman.

Eventually he returned to Gotham City and assumed the identity of Batman. Bruce Wayne has become just another mask Batman wears. As Wayne, he is a playboy philanthropist by day while at night he protects the city he loves as Batman.

Voice Actor: Kevin Conroy

DETECTIVE HARVEY BULLOCK

Background: Crass, unkempt, and genuinely unpleasant, toothpick chewing Bullock is a rogue detective who, like

Batman, gets results. Bullock views Batman as a meddler at best and a criminal at worst.

Voice Actor: Robert Costanzo

CATWOMAN

Alter Ego: Selina Kyle

Background: Rich, glamorous, and stunningly beautiful, Selina Kyle is the darling of the jet set. While she is well-known for her large donations to animal protection organizations, it is not known that as the Catwoman she steals to pay for these donations.

There is an undeniable physical attraction between Catwoman and Batman. While she has dated Bruce Wayne, she is only interested



in Batman. Though Batman shares her attraction, he is often forced to choose to uphold the law at the cost of his personal feelings.

Catwoman is aided by her friend Maven and her specially trained cat Isis.

Voice Actor: Adrienne Barbeau



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CLAYFACE

Alter Ego: Matt Hagen

Background: Matt Hagen was a popular actor who suffered a disfiguring accident. Roland Daggett provided him with a cream that allowed him to not only restore his appearance but to take on the features of anyone he chose to impersonate. Daggett's price was Hagen's services.

After failing in an attempt to frame Bruce Wayne, Hagen angered Daggett. Daggett's men expressed his anger by force feeding Hagen a large amount of the cream, causing an overdose. Hagen awoke to find himself hideously mutilated. Now, as Clayface, he can change his body to resemble anyone or anything.

Voice Actor: Ron Perlman

THE CLOCK KING

Alter Ego: Temple Fugate

Background: A prissy efficiency expert, Temple Fugate was a man who lived by the clock. His every waking moment was pre-planned, on a "to do" list broken down into nanoseconds. A bizarre chain of events led to him being late to a court appearance and drove him to a life of crime. Now, as the Clock King, he seeks revenge on the man he holds responsible for his ruin: Mayor Hamilton Hill.

Voice Actor: Alan Rachins

COUNT VERTIGO

Alter Ego: Count Werner Vertigo

Background: Count Vertigo was one of Ra's al Ghul's operatives before he turned renegade. He uses a special device to generate a field that affects his victim's equilibrium. In his only appearance in the series he was soundly defeated by Batman and Talia.

Voice Actor: Michael York

ROLAND DAGGETT

Background: A criminal industrialist who seeks only to further increase his own wealth and power. In many ways, he is an evil counterpart to Batman's Bruce Wayne identity.

Voice Actor: Ed Asner

LUCIUS FOX

Background: Lucius Fox is the second-in-command of Wayne Industries. An intelligent and shrewd businessman, he handles the day-to-day operations of the many Wayne Industries corporations. Thus, freeing Bruce Wayne to concentrate on his role as Batman.

Voice Actor: Brock Peters

SUMMER GLEESON

Background: The nightly anchor-person of the tabloid news program *Inside Gotham*, Gleeson reports the most sensational and

scandalous events.

Voice Actor: Mari Devon

BARBARA GORDON

Alter Ego: BatGirl

Background: The daughter of Commissioner Gordon, Barbara is intelligent, daring, and resourceful. She has become involved in only a few of Batman's cases during the course of the series. That will probably change when she becomes BatGirl.

Voice Actor: Melissa Gilbert Brinkman

COMMISSIONER JAMES GORDON

Background: Gordon is the incorruptible Police Commissioner of Gotham City. He is well-liked by his men and by the law-abiding citizens of Gotham City.

Gordon is a staunch supporter of Batman. He often attends clandestine meetings with the dark knight detective. Batman and Gordon have a close, but unofficial working relationship.

Gordon is also a close friend of Bruce Wayne, and Gordon is more than a friend to Batman. He is also something of a father figure to him.

Voice Actor: Bob Hastings



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MAYOR HAMILTON HILL

Background: Mayor Hamilton Hill is a weak-willed politician who is always checking the polls before taking a position on any issue. Despite being saved by Batman a number of times, Hill seems to feel that Gotham would be better off without the Dark Knight.

Voice Actor: Lloyd Bochner



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THE JOKER

Background: The Joker is Batman's most annoying foe. Years ago, the man who would become the Joker fell into a chemical vat while fleeing from Batman. When he emerged, he found that he had chalk white skin and green hair. His mind snapped and he became the Clown Prince of Crime. He is completely insane and totally devoted to making Batman's life much more interesting.

Voice Actor: Mark Hamill



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Bob Hastings as the hapless aid to Captain Binghamton on *McHale's Navy*

wrestler for a time. He later turned to crime and was arrested by Harvey Bullock. After escaping from prison, he framed Bullock for murder. This brought him to the attention of Batman who thwarted his scheme and returned him to prison.

Voice Actor: Aaron Kinkaid

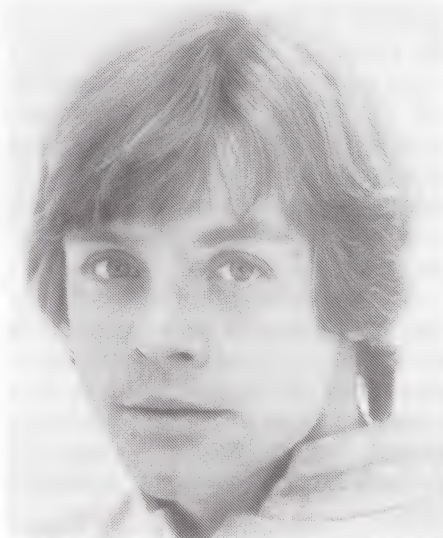
KYODAIKEN

Background: Bruce Wayne met this dangerous foe while studying martial arts in Japan. During his training, Bruce was never able to defeat Kyodaiken. Kyodaiken was eventually expelled from the dojo after Bruce caught him trying to steal the

sensei's sword.

Years later, Kyodaiken travelled to Gotham City in an attempt to avenge himself on Bruce Wayne.

Voice Actor: Robert Ito



Mark Hamill in his classic role as Luke Skywalker



Background: Professor Milo is a renegade chemist, scorned by the legitimate scientific community and most recently employed by the evil Roland Daggett.

Voice Actor: Treat Williams

MR. FREEZE

Alter Ego: Dr. Victor Fries

Background: Dr. Victor Fries was a cryogenics expert who tried to save his terminally ill wife by placing her in cryogenic suspension. Unfortunately, he did this on company time. When the company found out, CEO Ferris Boyle decided to pull the plug on the project. A fight broke out causing a freezing tank to explode. Fries was engulfed by freezing cryogenic chemicals. His wife was killed and he found that he could only survive in freezing temperatures. Fries outfitted himself with a temperature maintaining exoskeleton and an ice

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THE MAD HATTER

Alter Ego: Jervis Tetch

Background: Jervis Tetch was a mild mannered scientist who suffered an unrequited love for his assistant Alice. He invented a mind control device and used it to secure Alice's love, but his happiness was shattered when Batman interferred. Now Tetch blames Batman for his unhappiness.

Voice Actor: Roddy McDowall



MAN-BAT

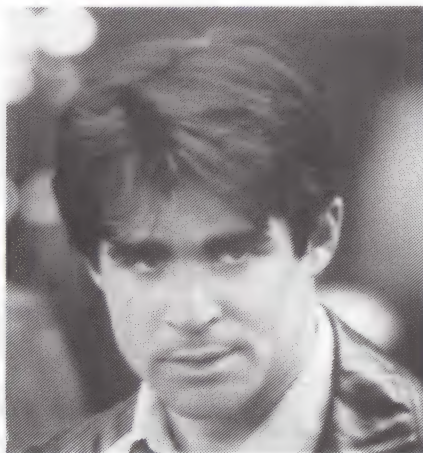
Alter Ego: Dr. Kirk Langstrom

Background: Dr. Kirk Langstrom invented a serum that enabled him to transform himself into the monstrous human-bat hybrid, Man-Bat. Eventually Batman cured him of his condition.

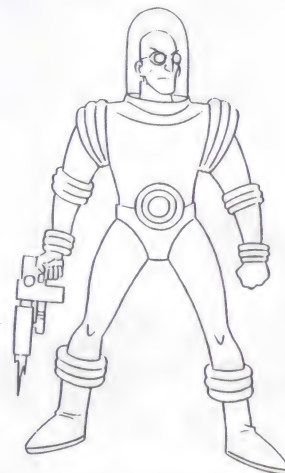
Now Langstrom continues to studies bats and occasionally assists Batman with his scientific knowledge.

Voice Actor: Marc Singer

PROFESSOR MILO



Treat Williams from the film *The Prince of the City*.



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generating gun and became Mr. Freeze.
Voice Actor: Michael Ansara



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OFFICER RENEE MONTOKA

Background: Montoya is a young, tough, and somewhat cynical member of the Gotham City Police Department. She's a single mother.

Voice Actress: Ingrid Oliu

MAGGIE PAIGE

Background: An eccentric artist with a romantic interest in Alfred. Paige and Alfred became friends when they met in an art gallery exhibition of her work. Paige is a world traveller and rarely gets to see Alfred.

Voice Actress: Paddy Edwards

THE PENGUIN

Alter Ego: Oswald Cobblepot
Background: The Penguin's past remains a mystery. He is one of Batman's most persistent foes. He combines a strangely cultured manner with his weird bird-like features.

Voice Actor: Paul Williams



ALFRED PENNYWORTH

Background: Bruce Wayne's faithful butler and chauffeur.

Alfred is one of the few people entrusted with Batman's secret identity, and has proven himself to be a valuable ally in Batman's war on crime.

Voice Actor: Efram Zimbalist Jr.

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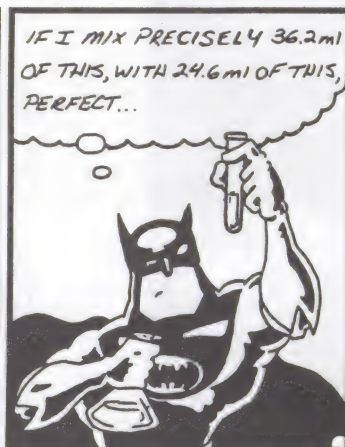
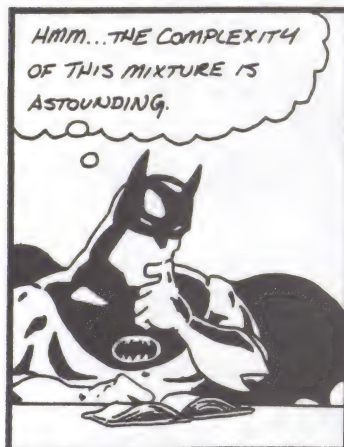
POISON IVY

Alter Ego: Pamela Isley

Background: Poison Ivy likes plants more than people. She first made her appearance known in Gotham City when she tried to

Waldorf's Toon Tavern

by mark hurley





poison D.A. Harvey Dent. Her plan was foiled by Batman. But, like a weed, she keeps coming back.

Voice Actor: Diane Pershing

HARLEY QUINN

Alter Ego: Harleen Quinsell

Background: Nothing is known about the origins of Harley Quinn. Harley is totally enamored of the Joker and is the most loyal member of his gang. She is also a competent criminal when acting on her own. In fact, she once committed a theft that the Joker was unable to accomplish. Like the Joker, she has a wacky sense of humor and little regard for human life. She is very attractive, highly intelligent, and very resourceful.

Voice Actor: Arleen Sorkin

RA'S AL GHUL

Background: Batman's most dangerous foe. Ra's commands nearly unlimited resources in his quest to environmentally purify the planet. Even death cannot stop this madman as through the use of the mysterious Lazarus Pit, Ra's has the ability to rise from the dead. Ra's is Talia's father and is aware of Batman's

secret identity.

Voice Actor: David Warner

THE RIDDLER

Alter Ego: Edward Nygma

Background: When computer expert Edward Nygma was fired from his job after suing for royalties, he vowed revenge. Years later, he attempted to collect those royalties as the Riddler. Since his plan was foiled by Batman, he has shifted his focus to someday defeating the Dark Knight in the mental arena.

Voice Actor: John Glover

ROBIN

Alter Ego: Dick Grayson

Background: Dick Grayson was a member of the circus aerialist troop, The Flying Graysons. Dick lived a happy life until his parents were murdered by Tony Zucco when the owner of the circus refused to pay protection money.

Bruce Wayne took the boy into his home and with Alfred's help, provided a good home for Dick. Bruce, recognizing a kindred spirit in Dick, also allowed him to know his secret identity. Dick was trained in crime-fighting techniques for years until he was ready to become Robin.

Now in college, Dick rarely has a chance to patrol the streets of Gotham City as Robin.

Voice Actor: Loren Lester

THE SCARECROW

Alter Ego: Dr. Jonathan Crane

Background: Professor Jonathan Crane was dismissed from Gotham University after conducting unauthorized experiments. He developed a fear gas and sought revenge as the Scarecrow. His schemes have led to several



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John Glover from the thriller *52 Pick-Up*.



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confrontations with Batman. The Scarecrow is one of the few foes who challenges Batman on a psychological level. Each time The Scarecrow has appeared, Batman has been subjected to his worst fear and nightmares. Unfortunately for the Scarecrow, Batman is always able to master his fears, and defeat the villain's schemes.

Voice Actor: Henry Polic II



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DR. HUGO STRANGE

Background: Dr. Hugo Strange invented a machine that enabled him to film a person's thoughts. He used this machine to record his victim's darkest secrets and blackmail them. When Batman investigated, Strange learned that Bruce Wayne was Batman and attempted to auction off this knowledge to the Joker, Penguin, and Two-Face. With Robin's help, Batman managed to convince Strange that Batman and Bruce Wayne were two separate individuals. Still, Strange remains a dangerous foe.

Voice Actor: Ray Buktenika

ARNOLD STROMWELL

Background: This aging mob boss was once the undisputed crime kingpin of Gotham City until he was forced out by Rupert Thorne. Batman has been interested in bringing Stromwell down since the beginning of his career as the Dark Knight.

Voice Actor: Eugene Roche

TALIA

Background: The beautiful and deadly daughter of Ra's al Ghul, Talia is in love with Batman. She is often torn between serving her father and aiding the man she loves. Like her father, she is aware of Batman's secret identity.

Voice Actor: Helen Slater

DR. LESLIE THOMPkins

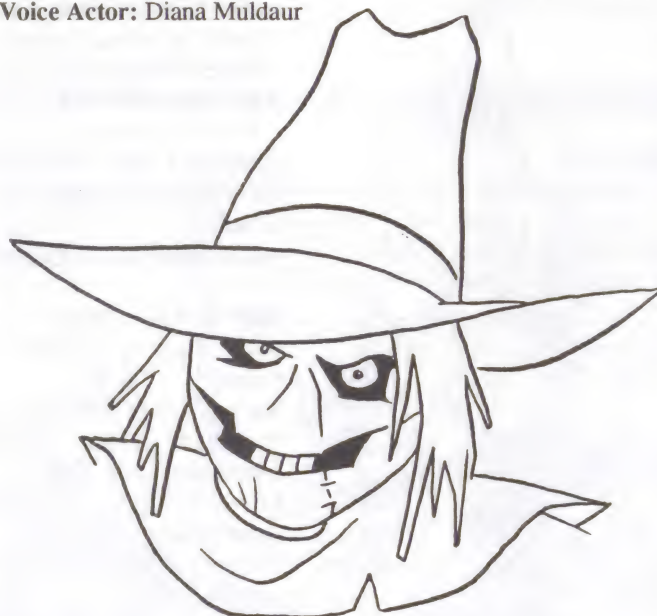
Background: When Bruce's parents were murdered, he was cared for by Dr. Leslie Thompkins. She remained in Gotham's squalid inner city when Park Row became Crime Alley after the Wayne murders. She operates a free clinic there and spends her time trying to help the people of that area. She also serves as Batman's physician and is aware of his secret identity.

Voice Actor: Diana Muldaur

RUPERT THORNE

Background: Rupert Thorne is the leader of the Gotham underworld. Most of the crime in the city could be traced back to him if he were foolish enough to let anything connect it to him. Batman and Commissioner Gordon are aware of his criminal activities, but so far they haven't been able to make a conviction stick.

Voice Actor: John Vernon



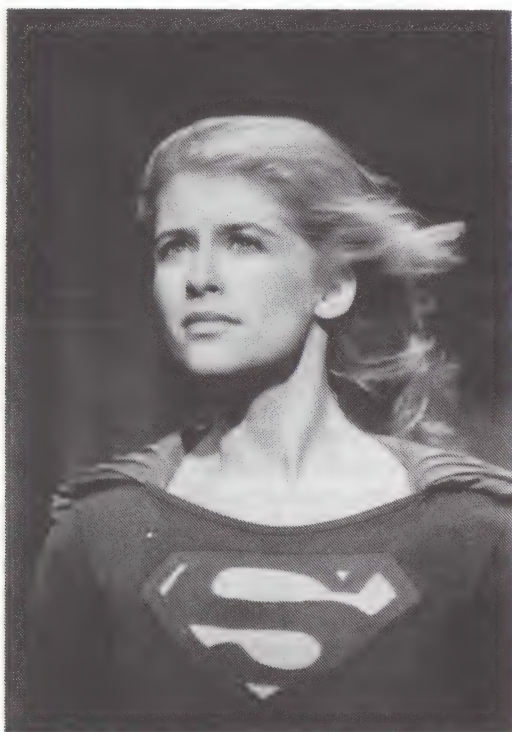
TWO FACE

Alter Ego: District Attorney Harvey Dent

Background: As a young boy, Harvey Dent defended himself against a bully. The bully was hospitalized and Harvey, fearing the strength of his anger, began to suppress it. Eventually Harvey's anger and negative emotions took on a life of their own as a distinct personality known as Big Bad Harv.

For years, Harvey was able to control Big Bad Harv. He was elected District

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Helen Slater began her film career as Supergirl in the 1984 film of the same name.

Attorney of Gotham City and became one of Bruce Wayne's best friends. As D.A., Harvey was quite effective and angered many of Gotham's most dangerous criminals including Poison Ivy and Rupert Thorne.

During a particularly stressful re-election campaign, Big Bad Harv began to make his existence known to the public. Rupert Thorne found out about this and attempted to blackmail Harvey. Batman arrived in time to save Harvey's life, but he was unable to prevent Harvey from being caught in a chemical explosion.

Harvey awoke to find that half of his face had

been hideously disfigured. His already strained mind could not bear the shock and he became Two-Face. Obsessed with duality, Two-Face alternates between Harvey and Big Bad Harv at the flip of a coin.

Once Harvey Dent was one of of Batman's closest friends and allies. Now he is Batman's most tragic foe.
Voice Actor: Richard Moll

ZATANNA

Alter Ego: Zatanna Zatara

Background: Years ago, Bruce Wayne learned to be an escape artist from Zatanna's father, Zatara, a world-renowned magician. At that time she had a bit of a crush on the man she knew only as "John." Despite her protests, he moved on to continue his training and eventually became Batman. She continued working with her father and became a successful magician herself.

Years later, Zatanna arrived in Gotham City to perform her act. Bruce Wayne was in the audience when she

was framed for stealing millions of dollars. As Batman, he rescued her from the police and helped her clear her name.

Voice Actress: Julie Brown

MAXIE ZEUS

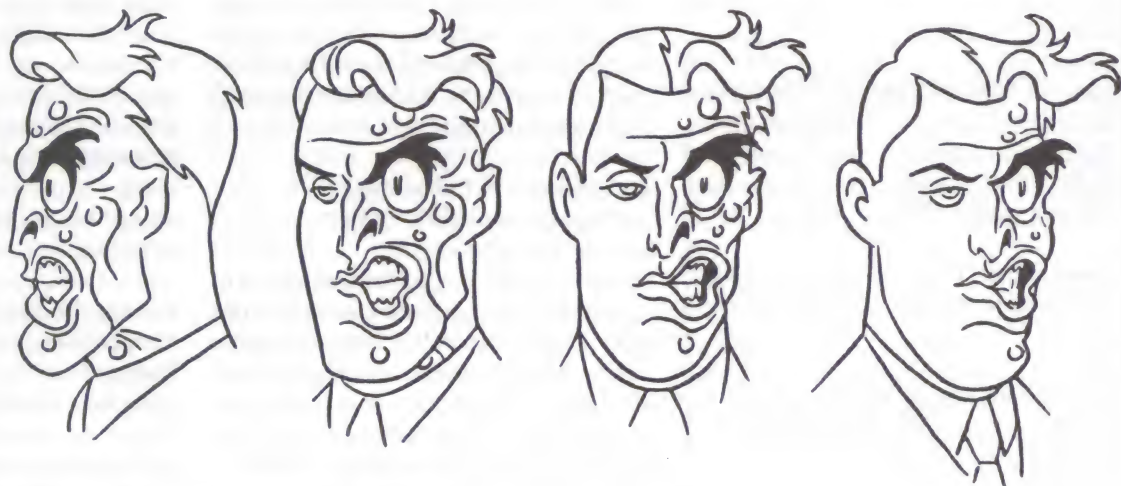
Background: Shipping magnate Maxie Zeus went insane and became convinced that he was the Greek god Zeus. He stole an Electron Discharge Cannon from the military and used it against his foes. He was defeated by Batman, who he believed to be Hades, god of the underworld. Now incarcerated in Arkham Asylum, Zeus is quite happy as he believes himself to be in Olympus with his fellow gods.

Voice Actor: Steve Suskind

TONY ZUCCO

Background: The nephew of crime boss Arnold Stromwell, Zucco was a small time hood with an extortion racket. When the Haley Circus refused to meet his demands, he sabotaged them, causing the death of Dick Grayson's parents. Zucco spent the next ten years away from Gotham City in an attempt to escape Batman. When he eventually returned and started his extortion schemes again, he was brought to justice by Robin.

Voice Actor: Thomas Wilson



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Batman: The Animated Episode Guide

Episode Title: Each episode is listed alphabetically.

Airdate: When possible, the original airdate of each episode has been listed.

Rating: Each episode has been rated on a scale of zero to five BatSignals. The author conferred with a number of fans of the show and rated the episodes based on plot, animation, action and other factors. These ratings are of course very subjective.

Synopsis: The major events of each episode are summarized.

Inside Jokes: Many of the episodes are filled with the animator's in-jokes. The author has included many of the in-jokes that he was aware of. However, he concedes that there may be many more that he was not aware of.

Interesting Features: This heading covers the miscellaneous things that make each episode unique.

Credits: W: Writer T: Teleplay D: Director

Cast: Those actors listed in the end credits as being the stars of each episode are in alphabetical order by character name. Note: Alfred is always last because his surname name is Pennyworth.

Guest Stars: Those actors listed in the end credits as being the guest stars in each episode.

Animation Services: The companies that provided the animation for each episode, as listed in the end credits.

By Christopher Kindred

Almost Got 'Im

Airdate: November 10, 1992

Rating: Five Bat Signals

Synopsis: While on the run from the law, Batman's greatest foes play poker and tell stories of how each almost eliminated the dark knight detective. Poison Ivy tells of her attempt to use poison gas on Batman. Two-Face almost crushes Batman while robbing the Gotham Mint. The Penguin traps Batman in an "Aviary of Doom." The Joker captures Batman and plans to electrocute him on live television, but Catwoman intervenes. Unfortunately, Catwoman is captured and Harley Quinn plans to turn her into cat food. But, Batman is pretty good with traps himself....

Interesting Features: Fans of the comics will be interested in the giant penny Two Face uses in his attempt to crush Batman. *Late Nite Gotham Live*, the TV show the Joker takes over is reminiscent of both the *Tonight Show* and *Late Night with David Letterman*. This episode also features the best appearance of Catwoman in the series.

Credits: W: Paul Dini D: Eric Radomski
Cast: Batman: Kevin Conroy **Guest Stars:** Catwoman: Adrienne Barbeau, The Joker: Mark Hamill, Killer Croc: Aaron Kinkaid, Penguin: Paul Williams, Poison Ivy: Diane Pershing, Harley Quinn: Arleen Sorkin, Two-Face: Richard Moll. **Animation Services:** Don Yang Animation

Appointment in Crime Alley

Airdate: September 17, 1992

Rating: Three Bat Signals

Synopsis: Every year on the anniversary of his parents' death, Batman travels to Crime Alley. There he meets Dr. Leslie Thompkins, a social worker who cared for Bruce Wayne after the murder of his parents. This year however, the ruthless Roland Daggett has hired an arsonist to destroy Crime Alley....

Inside Jokes: The episode's conclusion is

reminiscent of a scene in the 1989 *Batman* movie.

Interesting Features: One of the episodes written by a comics professional, it is also one of the rare episodes that deals with Batman's origins.

Credits: W: Gerry Conway D: Boyd Kirkland **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Crocker: Jeffrey Tambor, Roland Daggett: Ed Asner, Girl: Alexander Simmons, Summer Gleeson: Mari Devon, Madman: Bob Ridgely, Nitro: David L. Lander, Dr. Leslie Thompkins: Diana Muldaur, Woman: Angel Harper. **Animation Services:** Don Yang Animation Co., Ltd.

Be a Clown

Airdate: September 16, 1992

Rating: Two and a half Bat Signals

Synopsis: The Joker takes offense when Mayor Hill vows to rid Gotham of costumed freaks like Batman and the Joker. He decides to make his feelings known by blowing up the Mayor's mansion during a birthday bash for the Mayor's son Jordan. to complicate matters, Jordan, feeling unloved, stows away in the Joker's van....

Credits: W: Ted Petersen & Steve Hayes D: Frank Paur **Cast:** Batman: Kevin Conroy, Detective Bullock: Robert Constanzo, Commissioner Gordon: Bob Hastings, Mayor Hill: Lloyd Bochner. **Guest Stars:** Summer Gleeson: Mari Devon, Jekko: Jim Cummings, The Joker: Mark Hamill, Jordan: Justin Shenkarow. **Animation Services:** Akom Productions Co., Nelson Shin, president.

Beware the Gray Ghost

Airdate: November 4, 1992

Rating: Five Bat Signals

Synopsis: Gotham City is plagued by a series of bombings. When Batman investigates he finds that there is a connection between the bombings and an episode of *The*



Gray Ghost, Bruce Wayne's favorite childhood television series. Batman seeks the help of Simon Trent, the actor who portrayed the Gray Ghost only to find that he is embittered and out of work due to typecasting. Now Batman must stop the bomber with or without the help of the Gray Ghost....

Inside Jokes: This episode features inside jokes and tributes too numerous to fully catalog. The most noteworthy of these is the casting of Adam West as Simon Trent/the Gray Ghost. Another piece of interesting casting is Bruce W. Timm as the bomber. The bomber's physical appearance is also modeled after Timm. The *Gray Ghost* poster on Trent's wall is of course modeled after the art that graces the end credits of each episode of *Batman: The Animated Series*.

Credits: W: Dennis O'Flaherty & Tom Ruegger T: Garin Wolf & Tom Ruegger D: Boyd Kirkland **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Ted Dwyer: Bruce W. Timm, Summer Gleeson: Mari Devon, Narrator: Joe Leahy, Simon Trent/The Gray Ghost: Adam West. **Animation Services:** Spectrum Animation

Birds of a Feather

Airdate: February 8, 1993

Rating: Four Bat Signals

Synopsis: The Penguin has fallen in love with beautiful socialite Veronica Vreeland. This causes quite a stir with her wealthy peers, especially with one who is only using the Penguin. When the Penguin learns the truth, he avenges himself by kidnapping them....

Credits: W: Chuck Menville T: Brynne Stephens D: Frank Paur **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings **Guest Stars:** Guard: Danny Wells, Jake: Neil Ross, Penguin: Paul Williams, Pierce: Ian McMurray, Veronica: Marilu Henner. **Animation Services:** Don Yang Animation Co.

Blind as a Bat

Airdate: February 22, 1993

Rating: Three Bat Signals

Synopsis: The Penguin has hijacks the experimental police helicopter Raven X-111. In the process he temporarily blinds Bruce Wayne. Now Batman must track down the Penguin and recover the copter without the use of his eyes....

Credits: W: Mike Underwood & Len Wein T: Len Wein D: Dick Sebast & Dan Riba

Cast: Batman: Kevin Conroy, Bullock: Robert Costanzo, Mayor Hill: Lloyd Bochner, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Computer: Jeff Bennett, Eagleton: John Delancie, Falcone: Walter Olkewicz, Dr. Lee: Haunani Minn, Sheldrake: Barry Gordon, Leslie Thompkins: Diana Muldaur. **Animation Services:** Studio Junio

The Cape & Cowl Conspiracy

Airdate: October 14, 1992

Rating: Three Bat Signals

Synopsis: An eccentric collector hires Josiah Wormwood to acquire Batman's cape and cowl. Now Batman has to survive his deathtraps. But, who is hunting whom?

Interesting Features: One of the episodes written by a comics professional. This suspense-filled episode has a wonderful ending and is the episode that introduces the Batsignal to the series. Paul Dini has said that the staff was forced to introduce the Batsignal, "under duress."

Credits: W: Elliot S. Maggin D: Frank Paur **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings **Guest Stars:** Jozek: John Rhys-Davies, Matron: Gaille Heidleman, McWhirter: Mark Taylor, Wormwood: Bud Cort. **Animation Services:** Don Yang Animation

The Cat & the Claw, Part 1

Airdate: September 5, 1992

Rating: Three Bat Signals

Synopsis: Beautiful socialite Selina Kyle wants to build a mountain lion preserve outside of Gotham. She finances her goals by committing a series of thefts as Catwoman,

Gotham's newest costumed criminal. Her actions soon bring her to the attention of Batman and to Red Claw, a terrorist leader whose dummy corporation owns the land she is after....

Interesting features: This is the only episode in which invisible infra red security beams are actually invisible. It is also one of the only episodes to feature a color television monitor.

Credits: W: Sean Catherine Derek & Laren Bright T: Jules Dennis & Richard Mueller D: Kevin Altieri **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Catwoman: Adrienne Barbeau, Isis: Frank Welker, Maven: Mary McDonald Lewis, Red Claw: Kate Mulgrew, Stern: Herb Edelman. **Additional Voices:** Neil Ross, Frank Ross. **Animation Services:** Sunrise

The Cat & the Claw, Part 2

Airdate: September 12, 1992

Rating: Two Bat Signals

Synopsis: The Terrorist Red Claw plans to hijack a train containing a dangerous viral plague confiscated by Interpol. Batman and Catwoman join forces to stop her before she unleashes it on Gotham City....

Credits: W: Sean Catherine Derek & Laren Bright T: Jules Dennis & Richard Mueller D: Dick Sebast **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist, Jr. **Guest Stars:** Catwoman: Adrienne Barbeau, Isis: Frank Welker, Maven: Mary McDonald Lewis, Red Claw: Kate Mulgrew, Stern: Herb Edelman. **Additional Voices:** Steve McGowan, Neil Ross, Frank Ross. **Animation Services:** Akom Productions, Nelson Shin, president

Cat Scratch Fever

Airdate: November 5, 1992

Rating: Two Bat Signals

Synopsis: Catwoman is released from prison and attempts to straighten out her life. She investigates the disappearance of several local animals and uncovers a plot to release diseased animals into the city. Roland



Daggett has hired Professor Milo to create the disease and the cure which he plans to sell to the public. Unfortunately, Catwoman is caught and contaminated herself....

Interesting Features: This episode takes place a few months after the events of *The Cat and The Claw*, part 2.

Credits: W: Sean Catherine Derek T: Buzz Dixon & Sean Catherine Derek D: Boyd Kirkland **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Catwoman: Adrienne Barbeau, Daggett: Ed Asner, Lucius Fox: Brock Peters, Isis: Frank Welker, Jessy: Denny Dillon, Judge: Virginia Capers, Maven: Mary McDonald-Lewis, Milo: Treat Williams, Montoya: Ingrid Oliu, Radio DJ: Danny Mann. **Animation Services:** Akom productions, Nelson Shin, president

Christmas with The Joker

Airdate: November 13, 1992

Rating: Four Bat Signals

Synopsis: The Joker decides to celebrate Christmas by escaping from Arkham Asylum. He captures Commissioner Gordon, Detective Bullock, and Summer Gleeson. On live television, the Joker threatens that if Batman doesn't rescue them by midnight he'll kill them....

Inside Jokes: This episode features numerous inside jokes and tributes. The Joker's Betty Blooper doll is of course modelled after Betty Boop. The scene in which the Joker's men use Gotham Observatory as a cannon was modelled after "The Mad Scientist" episode of the Max Fleischer *Superman* cartoons, and the Joker's hideout is vaguely reminiscent of Axis Chemicals in the 1989 *Batman* film.

Credits: W: Eddie Gorodetsky D: Kent Butterworth **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Clive Revill **Guest Stars:** Summer Gleeson: Mari Devon, The Joker: Mark Hamill, Robin: Lorian Lester **Animation Services:** Akom Productions, Nelson Shin, president

The Clock King

Airdate: September 21, 1992

Rating: Three Bat Signals

Synopsis: Seven years ago, Temple Fugate was financially ruined when he deviated from his daily schedule at the advice of attorney Hamilton Hill. Now Hill is mayor and Fugate, as the Clock King will have his revenge....

Inside Jokes: Breyfogle Street is a reference to popular Batman artist Norm Breyfogle. The climactic Clock Tower duel between Batman and the Clock King was modeled after the conclusion of Tokyo Movie Shinsha's 1980 film, *Lupin III: The Castle of Cagliostro*.

Credits: W: David Wise D: Kevin Altieri **Cast:** Batman: Kevin Conroy, Mayor Hill: Lloyd Bochner, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Temple Fugate/Clock King: Alan Rachins, Summer Gleeson: Mari Devon, Office Boy: Jeff Bennett. **Animation Services:** Sunrise Animation

Day of the Samurai

Airdate: February 23, 1993

Rating: Three Bat Signals

Synopsis: Kyodaiken returns and kidnaps the daughter of his former mentor in an attempt to gain possession of an ancient scroll that details the Death Touch. Batman and Alfred travel to Japan to stop him....

Interesting Features: This episode is a sequel to *Night of the Ninja*. It is one of the few episodes that take place outside of Gotham City, and features Japanese dialogue with English subtitles.

Credits: W: Steve Perry D: Bruce W. Timm **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Kairi: Julia Nato, Kyodiaken: Robert Ito, Sensei Yoru: Goh Misawa. **Animation Services:** Blue Pencil, S.I.

Demon's Quest, Part 1

Airdate: May 3, 1993

Rating: Four Bat Signals

Synopsis: Robin and Talia are kidnapped. Batman joins forces with Ra's al Ghul to

rescue them....

Interesting Features: Batman first encountered Talia in *Off Balance*.

This episode was based on several stories from the comics written by Dennis O'Neill.

Credits: W: Dennis O'Neill D: Kevin Altieri **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Ra's al Ghul: David Warner, Robin: Loren Lester, Talia: Helen Slater, Thug: Frank Welker, Ubu: Manu Tupou. **Animation Services:** Tokyo Movie Shinsha

Demon's Quest, Part 2

Airdate: May 4, 1993

Rating: Two Bat Signals

Synopsis: Batman infiltrates Ra's al Ghul's desert headquarters. He must stop the madman before he restores the planet's ecological balance and kills millions of people in the process....

Credits: W: Dennis O'Neill & Len Wein T: Len Wein D: Kevin Altieri **Cast:** Batman: Kevin Conroy **Guest Stars:** Captor: Charles Howerton, Ra's al Ghul: David Warner, Robin: Loren Lester, Talia: Helen Slater, Ubu: George Dzundza. **Animation Services:** Tokyo Movie Shinsha

Dreams in Darkness

Airdate: November 3, 1992

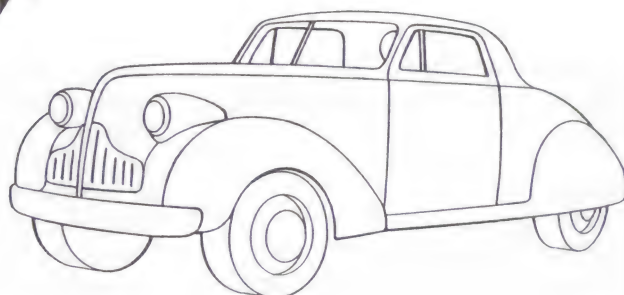
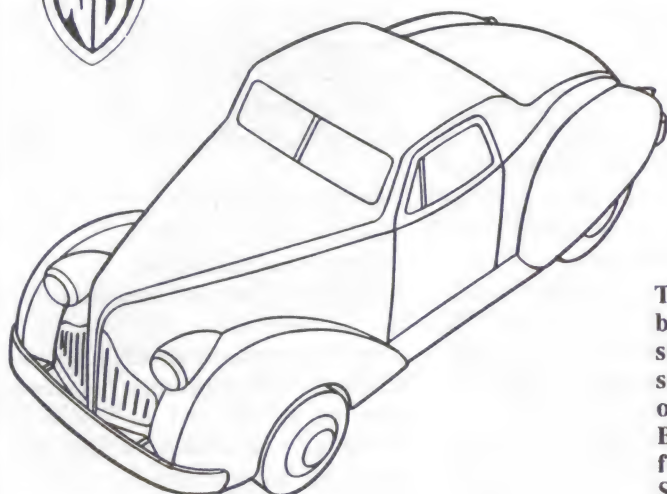
Rating: Three Bat Signals

Synopsis: Batman is confined in Arkham Asylum after being exposed to the Scarecrow's hallucinogenic gas. He must somehow stop the Scarecrow before he contaminates Gotham's water supply.

Inside Jokes: In one scene, Dr. Bartholomew refers to Batman's real identity. In a tribute to the 1989 *Batman* film, he refers to the Joker as Jack Napier.

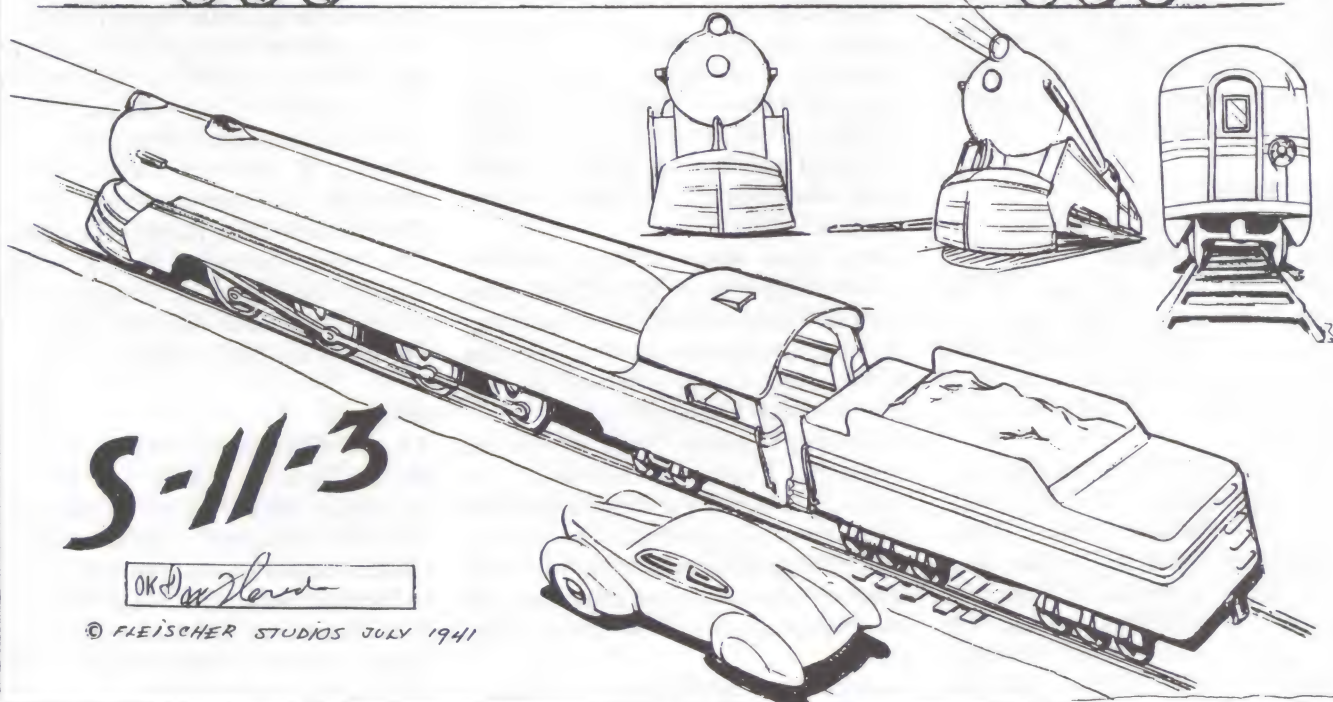
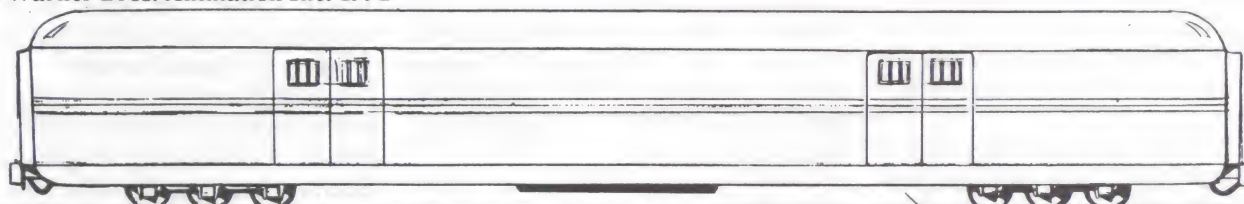
Interesting Features: This episode is one of the rare few that deal with the murder of the Wayne family.

Credits: W: Judith & Garfield Reeves-Stevens D: Dick Sebast **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist, Jr. **Guest Stars:** Dr. Bartholomew: Richard Dysart, Orderly: Ron Taylor, Robin: Loren Lester,



The look of *Batman: The Animated Series* has been influenced by the 1940s slick art deco style of The Fleischer Studio's *Superman* series. The similarities can be seen when one compares model designs from *Batman* (top half of page) with model designs from *Billion Dollar Limited* (bottom half of page). Superman model sheet courtesy of Hi Neigher

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The Scarecrow: Henry Polic II, Dr. Wu: Takayo Fischer. **Animation Services:** Studio Junio

Eternal Youth

Airdate: September 23, 1992

Rating: Three Bat Signals

Synopsis: Poison Ivy returns as the proprietor of a health spa targeted at the extremely wealthy. Alfred and his friend Maggie Paige visit the spa and become Poison Ivy's latest victims. Now Batman must rescue them and uncover Poison Ivy's scheme.

Interesting Features: This episode features Alfred wearing something other than a tuxedo or chauffeur's uniform. This episode also introduces Maggie Paige to the series. Maggie was supposed to be a love interest for Alfred, but she never appeared in the series again. Perhaps being turned into a tree by Poison Ivy was all the excitement she could handle.

Credits: W: Beth Bornstein D: Kevin Altieri **Cast:** Batman; Kevin Conroy, Gordon; Bob Hastings, Alfred: Efreem Zimbalist Jr. **Guest Stars:** Lily: Julie Brown, Maggie Paige; Paddy Edwards, Poison Ivy: Diane Pershing, Violet: Lynne Marie Stewart. **Animation Services:** Sunrise Animation

Fear of Victory

Airdate: September 29, 1992

Rating: Three Bat Signals

Synopsis: The Scarecrow uses his fear inducing chemicals to affect the outcome of sporting events. Batman investigate after Robin's college roommate falls victim to the Scarecrow's plan. But, Robin has been exposed as well....

Credits: W: Samuel Warren Joseph D: Dick Sebast **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings **Guest Stars:** Boseman: Chuck Moshowitz, Brian: Brian Mitchell, Robin: Loren Lester, Scarecrow: Henry Polic II **Additional Voices:** Tim Curry, Laurie Johnson, Tom Williams. **Animation Services:** Tokyo Movie Shinsha

Feat of Clay, Part 1

Airdate: September 8, 1992

Rating: One Bat Signal

Synopsis: Roland Daggett has employed the services of disfigured actor Matt Hagen to impersonate Bruce Wayne. Hagen, as Wayne, attacks Lucius Fox. Batman saves Lucius, but now Bruce Wayne is wanted by the police. And Hagen, having failed in his mission, has angered Daggett....

Interesting Features: One of the episodes written by a comics professional. The Batwing makes its series debut in this episode in a scene that seems to exist solely for the purpose of introducing the vehicle.

Credits: W: Marv Wolfman & Michael Reaves T: Marv Wolfman D: Dick Sebast **Cast:** Batman: Kevin Conroy, Alfred: Efreem Zimbalist Jr. **Guest Stars:** Bell: Scott Valentine, Clayface: Ron Perlman, Daggett: Ed Asner, Germs: Ed Begley Jr., Summer Gleeson: Mari Devon, Teddy: Dick Gautier. **Animation Services:** Akom Production Co., Nelson Shin, president

Feat of Clay, Part 2

Airdate: September 9, 1992

Rating: Four Bat Signals

Synopsis: Because of Daggett's men, Hagen becomes the monstrous Clayface, a being capable of assuming any shape he chooses. Now, while Batman hunts him, he hunts Daggett....

Inside Jokes: Many of Clayface's forms will be familiar to movie buffs. The television studio he invades is the Galaxy Broadcasting Building from *Superman* comics. The ending is reminiscent of the final scene of the 1990 Sam Raimi film, *Darkman*.

Interesting Features: One of the episodes written by a comics professional. This episode is far superior to its predecessor and features excellent animation, particularly during the shape-shifting sequences which illustrates what can happen when more than one animation studio is involved in producing a series.

Credits: W: Marv Wolfman & Michael Reaves T: Michael Reaves D: Kevin Altieri **Cast:** Batman: Kevin Conroy, Alfred: Efreem

Zimbalist Jr. **Guest Stars:** Clayface: Ron Perlman, Daggett: Ed Asner, Lucius Fox: Brock Peters, Germs: Ed Begley Jr., Summer Gleeson: Mari Devon, Teddy: Dick Gautier. **Animation Services:** Tokyo Movie Shinsha

Fire From Olympus

Airdate: May 24, 1993

Rating: Four Bat Signals

Synopsis: When one of Gordon's informants is mysteriously electrocuted, the Commissioner turns to Batman for help. An Electron Discharge Cannon has been stolen from the military and the best suspect is Maxie Zeus, a wealthy shipping magnate who now believes himself to be the god Zeus....

Inside Jokes: The poster for Zorba's restaurant in the alley where Gordon and his contact are scheduled to meet.

Interesting Features: Several people appear to be killed in one scene in this episode. Zeus destroys a G.P.D. patrol dirigible with the Electron Discharge Cannon. The blimp crashes to the ground in flames, but the crew is never shown to escape. In an ironic line that serves to appease parent's concerns, Zeus' girlfriend, Cleo, yells out, "Maxie, you could have killed someone!"

Credits: W: Judith & Garfield Reeves-Stevens D: Dan Riba **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings **Guest Stars:** Clio: Bess Armstrong, Doctor: Vernee Watson Johnson, Stavros: Nicholas Savalas, Maxie Zeus: Steve Suskind. **Animation Services:** Don Yang Animation

Forgotten

Airdate: September 8, 1992

Rating: Three Bat Signals

Synopsis: When transients begin to disappear, Batman goes undercover as Gaff Morgan. Before long he is hit over the head and develops amnesia. He finds himself in a forced labor camp and must remember his identity if he is to save his fellow laborers and himself....

Interesting Features: This episode features an expanded role for Alfred who must locate



Batman. The scenes in which Batman regains his memory are particularly interesting.

Credits: W: Sean Catherine Derek & Gary Greenfield T: Jules Dennis, Richard Mueller, & Sean Catherine Derek D: Boyd Kirkland
Cast: Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Boss Biggis: George Murdock, Computer: Richard Moll, Guard 1: Jay Thomas, Ivan: Ian Patrick Williams, Dan Riley: Dorian Harewood, Salvo: Lorin Dreyfuss. **Animation Services:** Don Yang Animation

Harley and Ivy

Airdate: January 18, 1993

Rating: Five Bat Signals

Synopsis: The Joker literally kicks Harley Quinn out of his gang. She vows to prove her worth by becoming a successful criminal on her own. Circumstances lead to her joining forces with Poison Ivy. Together, they become the new queens of crime in Gotham City. But success has a price and they find themselves pursued by the police, Batman, and the Joker....

Inside Jokes: This episode features quite a few inside jokes. Harley and Poison Ivy's escape from Gotham City Museum is a tribute to the 1989 *Batman* film. Ivy's license plate reads "Rosebud." After one robbery, they are accosted by a group of young punks. There are unsubstantiated rumors that these punks were modeled after various member of the staff. Batman's file photos of Harley and Ivy look suspiciously like pinups, raising the question of for whom the girls were posing when these photos were shot. Harley Quinn's real name, Harleen Quinnsle, appears on the screen in this sequence.

Interesting Features: This episode is noteworthy for humanizing the characters. It gives the viewer an interesting look at the lives of Harley and Poison Ivy when they are not committing crimes. The sequence with the Joker running around in boxer shorts and a tanktop is particularly hilarious. Because of much of Poison Ivy's dialogue, the episode appears to have a strong feminist message, something rarely seen in cartoons or comics.

Credits: W: Paul Dini D: Boyd Kirkland
Cast: Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Chairman: Neil Ross, Harley Quinn: Arleen Sorkin, The Joker: Mark Hamill, Montoya: Ingrid Oliu, Poison Ivy: Diane Pershing, Rocco: Robert Costanzo. **Animation Services:** Don Yang Animation Co.

Heart of Ice

Airdate: September 7, 1992

Rating: Five Bat Signals

Synopsis: It is August in Gotham City and Gothcorp International has been plagued by a series of cold-related crimes. Batman investigates and finds that the stolen equipment can be combined to form an ice generating weapon. He tries to prevent the theft of the final component and comes face to face with Mr. Freeze. Freeze escapes with the component and plans to use it to avenge himself on Gothcorp CEO Ferris Boyle, the man responsible for Freeze's condition and the death of his beloved wife. Batman must stop Mr. Freeze before he puts Boyle on ice forever....

Inside Jokes: This episode features *Star Wars* inspired references aplenty. Batman places a captured criminal in a chemical bath highly reminiscent of the Bacta tank in *The Empire Strikes Back*. Later, Batman himself is captured and suspended upside down in an ice cave.

Interesting Features: This episode is one of the few in which a color television monitor is present.

Credits: W: Paul Dini D: Bruce W. Timm
Cast: Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Ferris Boyle: Mark Hamill, Summer Gleeson: Mari Devon, Mr. Freeze: Michael Ansara **Additional Voices:** Michael Bell, Robert David Hall, John Mariano. **Animation Services:** Spectrum Animation

Heart of Steel, Part 1

Airdate: November 16, 1992

Rating: Three Bat Signals

Synopsis: Batman investigates after a mysterious robot attempts to steal

information from the WayneTech computer. As Bruce Wayne, he seeks the aid of Karl Rossum the owner of Cybertron Labs. Rossum shows Wayne his greatest creation, an artificial intelligence named HARDAC. What Rossum doesn't tell him is that HARDAC is behind the thefts and is planning on replacing city leaders with robot duplicates....

Inside Jokes: Another episode laden with in-jokes. The first robot to appear is modelled loosely after *The Robot Spy* from *Jonny Quest*. Rossum's name is a tribute to Karl Capek's play, *R.U.R.* or *Rossum's Universal Robots*. This is the play that coined the term "robot." Rossum's assistant Randa Duane, drives a car with the license plate "R.U.R." Physically, Rossum is modeled after his voice actor, William Sanderson. Sanderson is no stranger to robots. He played one of the creators of the replicants in *Blade Runner*. Cybertron was the name of the planet that the Transformers originated on.

Interesting Features: This episode introduces Barbara Gordon to the series.

Credits: W: Brynne Stephens D: Kevin Altieri **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Lucius Fox: Brock Peters, Barbara Gordon: Melissa Gilbert Brinkman, HARDAC: Jeff Bennett, Randa: Leslie Easterbrook, Karl Rossum: William Sanderson. **Animation Services:** Sunrise Animation

Heart of Steel, Part 2

Airdate: November 17, 1992

Rating: Three Bat Signals

Synopsis: Batman escapes from the trap that HARDAC set for him in the Batcave. Later, Barbara Gordon alerts him to the existence of the robot duplicates. Batman infiltrates Cybertron in an attempt to free the captured city officials and destroy HARDAC.

Inside Jokes: Another episode filled with in-jokes. The destruction of Randa Duane is a tribute to *The Terminator*. Barbara Gordon is followed through Cybertron by a robot that resembles *The Mechanical Monsters*



from the Fleischer *Superman* cartoons. This robot design is also popular with Japanese animator Hayo Miyazaki who has used a variation of it in most of his films.

Interesting Features: Barbara Gordon uses the Batsignal to attract Batman's attention in this episode.

Credits: W: Brynne Stephens D: Kevin Altieri **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings, Mayor Hill: Lloyd Bochner, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Barbara Gordon: Melissa Gilbert Brinkman, HARDAC: Jeff Bennett, Randa: Leslie Easterbrook, Karl Rossum: William Sanderson. **Animation Services:** Sunrise

Animation

His Silicon Soul

Airdate: November 20, 1992

Rating: Three Bat Signals

Synopsis: Several months after the destruction of HARDAC, some thieves accidentally awaken HARDAC's Batman duplicate. The duplicate, believing itself to be Batman trapped in a robot body, tries to enlist the aid of Dr. Rossum. The real Batman investigates, and battles the duplicate. The action eventually moves to the Batcave where the Batman replicant plans to download HARDAC into the Batcomputer....

Interesting Features: A sequel to the *Heart*

of Steel episodes, this episode works much better when viewed some time after watching the previous episodes. Unfortunately, Fox chose to air the episode the same week, shattering the illusion that any real amount of time had passed between the episodes.

Credits: W: Marty Isenberg & Robert N. Skir D: Boyd Kirkland **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Computer: Richard Moll, HARDAC: Jeff Bennett, Karl Rossum: William Sanderson. **Animation Services:** Don Yang Animation

I Am the Night

Airdate: November 9, 1992

Missed Some Episodes?

A Chronological Guide

When Fox aired *Batman: The Animated Series*, many episodes were run out of sequence. The following is a suggested chronological order for viewing the first 65 episodes of *Batman: The Animated Series* based on episode production numbers and character appearances.

1. On Leather Wings
2. Christmas with The Joker
3. Nothing to Fear
4. The Last Laugh
5. Pretty Poison
6. Underwellers
7. P.O.V.
8. Forgotten
9. Be a Clown
10. Two-Face, Part 1
11. Two-Face, Part 2
12. It's Never Too Late
13. I've Got Batman in My Basement
14. The Cat & the Claw, Part 1
15. The Cat & the Claw, Part 2
16. Heart of Ice
17. See No Evil
18. Beware the Gray Ghost
19. Prophecy of Doom
20. Feat of Clay, Part 1
21. Feat of Clay, Part 2
22. Joker's Favor
23. Vendetta
24. Fear of Victory
25. The Clock King
26. Appointment in Crime Alley
27. Mad as a Hatter
28. Dreams in Darkness
29. Eternal Youth
30. Perchance to Dream
31. The Cape & Cowl Conspiracy
32. Robin's Reckoning, Part 1
33. Robin's Reckoning, Part 2
34. The Laughing Fish
35. Night of the Ninja
36. Cat Scratch Fever
37. The Strange Secret of Bruce Wayne
38. Heart of Steel, Part 1
39. Heart of Steel, Part 2
40. If You're So Smart, Why Aren't You Rich?
41. Joker's Wild
42. Tyger, Tyger
43. Moon of the Wolf
44. Day of the Samurai
45. Terror in the Sky
46. Almost Got 'Im
47. Birds of a Feather
48. What is Reality?
49. I Am the Night
50. Off Balance
51. The Man Who Killed Batman
52. Mudslide (Unaired)
53. Paging the Crime Doctor (Unaired)
54. Zatanna
55. The Mechanic
56. Harley and Ivy
57. Shadow of the Bat, Part 1 (Unaired)
58. Shadow of the Bat, Part 2 (Unaired)
59. Blind as a Bat
60. Demon's Quest, Part 1
61. Demon's Quest, Part 2
62. His Silicon Soul
63. Fire From Olympus
64. Read My Lips
65. The Worry Men (Unaired)

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Rating: Four Bat Signals

Synopsis: Batman again journeys to Crime Alley on the anniversary of his parents' murder. Because of this, he is not present to prevent Commissioner Gordon from being shot. Now a spirit weary Batman must decide if he will continue to fight his war on crime. Meanwhile, the Jazzman plans to kill the hospitalized Gordon....

Interesting Features: This episode is one of the few that deal with Batman's origins and motivations. It also establishes that Dr. Thompkins knows his secret identity.

Credits: W: Michael Reaves D: Boyd Kirkland **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Summer Gleeson: Mari Devon, Barbara Gordon: Melissa Gilbert Brinkman, Jazzman: Brian George, Monk: Sal Viscuso, Robin: Loren Lester, Leslie Thompkins: Diana Muldaur, Judge Vargas: Carmen Zapata, Wizard: Seth Green. **Animation Services:** Sunrise

If You're So Smart, Why Aren't You Rich?

Airdate: September 18, 1992

Rating: Three Bat Signals

Synopsis: Edward Nygma designed the popular computer game Riddle of the Minotaur, but was fired when he sought royalties. Now he seeks revenge as the Riddler. He traps Dan Mockridge, the man he holds responsible, in a giant maze armed with deathtraps. Now Batman and Robin must survive the maze without their utility belts if they are to save Mockridge and capture the Riddler....

Interesting Features: Batman enters a building by breaking through a stained-glass skylight in this episode.

Credits: W: David Wise D: Eric Radomski **Cast:** Batman: Kevin Conroy. **Guest Stars:** Lucius Fox: Brock Peters, Henchman: Hal Rayle, Dan Mockridge: Gary Frank, The Riddler: John Glover, Robin: Loren Lester. **Animation Services:** Blue Pencil, S.I.

It's Never Too Late

Airdate: September 10, 1992

Rating: Three Bat Signals

Synopsis: A vicious gang war is tearing apart Gotham City. Rupert Thorne is trying to retire Arnold Stromwell. Batman wants Stromwell to turn state's evidence and is aided by a priest with a past connection to the mob boss....

Interesting Features: This episode features a number of moody flashbacks shot through diffusion filters.

Credits: W: Tom Ruegger T: Garin Wolf D: Boyd Kirkland **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings. **Guest Stars:** Chick: Townsend Coleman, Connie: Katherine Helmond, Constance Blaine: Linda Gary, Father Michael: Paul Dooley, Gabe: Jeff Doucette, Mason: Peter Jason, Stromwell: Eugene Roche, Thorne: John Vernon, Young Arnie: Alan Roberts, Young Michael: Josh Weiner. **Animation Services:** Spectrum Animation Studio

I've Got Batman in My Basement

Airdate: September 30, 1992

Rating: Zero Bat Signals

Synopsis: Batman prevents the Penguin from pulling a heist, but is poisoned in the process. He is rescued by a twelve-year old detective wannabe who hides him in his basement. But the Penguin wants his ill-gotten goods back....

Interesting Features: This episode seems to exist for the sole purpose of being a kid's episode. Undoubtedly the weakest episode of the series.

Credits: W: Sam Graham & Chris Hubbell D: Frank Paur **Cast:** Batman: Kevin Conroy. **Guest Stars:** Frank: Richard Gilliland, Mrs. Grant: Lindsey Crouse, Jay: Rob Paulsen, Nick: Adam Carl, Penguin: Paul Williams, Roberta: Denise Marco, Sherman: Matthew Brooks. **Animation Services:** Don Yang Animation Co., Ltd.

Joker's Favor

Airdate: September 10, 1992

Rating: Four Bat Signals

Synopsis: Two years ago, Charlie Collins made the mistake of telling off the wrong driver: The Joker. The Joker agreed to let him live if Charlie did him a favor someday. Now the Joker has called in his favor....

Inside Jokes: Charlie Collins was physically modeled after producer Alan Burnett. One of the Joker's thugs can be seen reading a copy of "Tiny Toon Adventures Magazine."

Interesting Features: This episode marks the first appearance of Harley Quinn.

Credits: W: Paul Dini D: Boyd Kirkland **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Charlie Collins: Ed Begley Jr., The Joker: Mark Hamill, Harley Quinn: Arleen Sorkin. **Animation Services:** Don Yang Animation Co., Ltd

Joker's Wild

Airdate: November 19, 1992

Rating: Three Bat Signals

Synopsis: The Joker escapes from Arkham Asylum when he learns that developer Cameron Kaiser has opened Joker's Wild, a casino exploiting his image. Kaiser is secretly involved in an insurance scam and hopes the Joker will destroy the casino. But the Joker decides to take over the casino's operation himself....

Credits: W: Paul Dini D: Boyd Kirkland **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Summer Gleeson: Mari Devon, Irving: Brion James, The Joker: Mark Hamill, Kaiser: Harry Hamlin, Poison Ivy: Diane Pershing, Security Guard: Ernie Hudson, TV Host: Roger Rose. **Animation Services:** Akom Productions, Nelson Shin, president

The Last Laugh

Airdate: September 22, 1992

Rating: Two Bat Signals

Synopsis: The Joker celebrates April Fool's Day by subjecting Gotham's citizens to his laughing gas. Batman must stop him as all of Gotham goes crazy....



Inside Jokes: Cafe Noir restaurant.

Credits: W: Carl Swenson D: Kevin Altieri
Cast: Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Computer: Richard Moll, Driver: Bob Hastings, Summer Gleeson: Mari Devon, Jest: Pat Fraley, The Joker: Mark Hamill.

The Laughing Fish

Airdate: January 10, 1993

Rating: Four Bat Signals

Synopsis: The Joker develops a chemical that puts smiles on fish in an attempt to copyright them. Naturally, he is turned down. Batman must stop him before he gets his revenge on the city employees.

Interesting Features: This episode is based on comic book stories written by Denny O'Neill and Steve Engleheart.

Credits: W: Paul Dini D: Bruce W. Timm
Cast: Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** G. Carl Francis: George Dzundza, The Joker: Mark Hamill, Harley Quinn: Arleen Sorkin, Rocco: Robert Costanzo. **Animation Services:** Don Yang Animation Co.

Mad as a Hatter

Airdate: October 12, 1992

Rating: Four Bat Signals

Synopsis: Like many people, Jervis Tetch suffers from an unrequited love. But unlike everyone else, he has invented a mind control device and can make people love him.

Credits: W: Paul Dini D: Frank Paur **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Alice: Kimmy Robertson, Billy: David Haskell, Marcia Gates: Loretta Switt, Police Dispatcher: Steve Bulen, Jervis Tetch/The Mad Hatter: Roddy McDowall. **Animation Services:** Akom productions, Nelson Shin, president.

The Man Who Killed Batman

Airdate: February 1, 1993

Rating: Four Bat Signals

Synopsis: Small-time hood Sidney Devries wants to be important. He gets his wish when

it appears that he killed Batman. Unfortunately for Sidney, he has become important to the wrong people, namely the Joker and Rupert Thorne....

Inside Jokes: the Joker's hideout, the Ace Chemical buliding, looks suspiciously like Axis Chemicals from the 1989 *Batman* film. **Interesting Features:** Arleen Sorkin performed Harley Quinn's kazoo rendition of "Amazing Grace" in one take. This is an extraordinarily violent episode.

Credits: W: Paul Dini D: Bruce W. Timm
Cast: Batman: Kevin Conroy, Bullock: Robert Costanzo **Guest Stars:** Eddie: Robert Prado, The Joker: Mark Hamill, Montoya: Ingrid Oliu, Murphy: Maurice La Marche, Sidney: Matt Frewer, Thorne: John Vernon. **Animation Services:** Sunrise Animation

The Mechanic

Airdate: January 24, 1993

Rating: Three Bat Signals

Synopsis: While pursuing the Penguin, the Batmobile is destroyed. Batman takes it to Earl Cooper, the man who builds the cars for Batman. But the Penguin learns of this and blackmails Cooper into sabotaging the new Batmobile....

Inside Jokes: A license plate made by the Penguin reads "Gotham, the Dark Deco State."

Interesting Features: This episode features one of the oldest comic book Batmobile designs.

Credits: W: Steve Perry & Laren Bright T: Randy Rogel D: Kevin Altieri **Cast:** Batman: Kevin Conroy **Guest Stars:** Earl Cooper: Paul Winfield, Eagleton: John Delancie, Falcone: Walter Dekewicz, Marva: Candy Brown, Penguin: Paul Williams, Robin: Loren Lester, Rundle: Steve Franken, Sheldrake: Barry Gordon. **Animation Services:** Akom Productions, Nelson Shin, president

Moon of the Wolf

Airdate: November 11, 1992

Rating: One Bat Signal

Synopsis: Gotham City is home to a new

creature of the night: a werewolf. Batman investigates and learns that professor Milo created the werewolf. Now the werewolf is hunting him....

Interesting Features: This episode is loosely based on an issue of the comic and is written by a comics professional.

Credits: W: Len Wein D: Dick Sebast **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings, Alfred: Efrem Zimbalist, Jr. **Guest Stars:** Andrea: Janet May, Hammer: Peter Scolari, Milo: Treat Williams, Romulus: Harry Hamlin, Werewolf FX: Frank Welker. **Animation Services:** Akom Productions, Nelson Shin, president

Night of the Ninja

Airdate: October 26, 1992

Rating: Three Bat Signals

Synopsis: Years ago, Bruce Wayne studied martial arts in Japan. Kyodaiken, one of his fellow students, consistently beat him. Eventually, Kyodaiken was forced to leave the dojo when Bruce caught him trying to steal the sensei's sword. Now, Kyodaiken has travelled to Gotham to ruin Bruce Wayne. But Batman isn't sure that he can beat him....

Credits: W: Steve Perry D: Kevin Altieri **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist, Jr. **Guest Stars:** Summer Gleeson: Mari Devon, Kyodaiken: Robert Ito, Night manager: Buster Jones, Robin: Loren Lester, Sensei Yoru: Chao-Li Chi. **Animation Services:** Don Yang Animation

Nothing to Fear

Airdate: September 15, 1992

Rating: Three Bat Signals

Synopsis: Embittered professor Jonathan Crane seeks revenge on Gotham University as the Scarecrow. Batman investigates, but he too falls victim to the Scarecrow's fear gas.

Inside Jokes: A security guard can be seen reading an issue of "Tiny Toon Adventures."

Interesting Features: This episode marks the first appearance of the Scarecrow in the



series and is one of the few episodes to deal with Barman's origin.

Credits: W: Henry T. Gilroy & Sean Catherine Derek **D:** Boyd Kirkland **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings, Alfred: Clive Revill **Guest Stars:** Jonathan Crane/The Scarecrow: Henry Polic II, Computer: Richard Moll, Summer Gleeson: Mari Devon, Dr. Long: Kevin McCarthy, **Animation Services:** Don Yang Animation

Off Balance

Airdate: November 23, 1992

Rating: Three Bat Signals

Synopsis: Count Vertigo, leader of the Society of Shadows has stolen WayneTech's sonic drilling device. Batman is assisted in his pursuit of Vertigo and the drill by the beautiful and mysterious Talia. But who is Talia working for?

Interesting Features: This is one the episodes written by a comics professional. It introduces Talia and Ra's al Ghul to the series, foreshadowing the events of the *Demon's Quest* episodes.

Credits: W: Len Wein **D:** Kevin Altieri **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Count Vertigo: Michael York, Lucius Fox: Brock Peters, Ra's al Ghul: David Warner, Shadow Agent: Barry Dennen, Talia: Helen Slater, Twitch: Chick Vennera. **Animation Services:** Sunrise

On Leather Wings

Airdate: September 6, 1992

Rating: Five Bat Signals

Synopsis: Batman is wanted by the police after a mysterious bat-like figure robs various pharmaceutical companies throughout Gotham. When Batman investigates he learns that the thief is the monstrous Man-Bat....

Inside Jokes: This episode is full of in-jokes based on the 1989 *Batman* film.

Credits: W: Mitch Brian **D:** Kevin Altieri **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings,

Alfred: Clive Revill **Guest Stars:** Female lab technician: Pat Musick, Francine: Meredith Macrae, Dr. Kirk Langstrom/Man-Bat: Marc Singer, Dr. March: Rene Auberjonois. **Animation Services:** Spectrum Animation

Perchance to Dream

Airdate: October 19, 1992

Rating: Three Bat Signals

Synopsis: Bruce Wayne wakes up in a perfect world. His parents are alive, he is engaged to Selina Kyle, and he was never Batman. Still, he knows that something is very wrong....

Credits: W: Laren Bright & Michael Reaves **T:** Joe Lansdale **D:** Boyd Kirkland **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist, Jr. **Guest Stars:** Selina Kyle: Adrienne Barbeau, Mad Hatter: Roddy McDowall, Reporter: Brian Cummings, Leslie Thompkins: Diana Muldaur. **Animation Services:** Don Yang Animation

P.O.V.

Airdate: September 18, 1992

Rating: Three Bat Signals

Synopsis: Bullock, Montoya, and rookie Wilkes are brought before Internal Affairs after a sting operation goes bust. Each officer tells his/her story with the result being that they are all suspended from duty. Not willing to let Internal Affairs handle things, Montoya decides to investigate by herself....

Inside Jokes: The driller is modelled after famous Hollywood actor Rondo Hatton.

Interesting Features: Montoya actually gets to do something in this intriguing episode.

Credits: W: Sean Catherine Derek, Laren Bright, & Mitch Brian **T:** Derek & Bright **D:** Kevin Altieri **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings. **Guest Stars:** Driller: Ron Perlman, Hackle: John Considine, Montoya: Ingrid Oliu, Scarface: Marc Tubert, Wilkes: Robbie Benson. **Animation Services:** Spectrum Animation Studio.

Pretty Poison

Airdate: September 14, 1992

Rating: Four Bat Signals

Synopsis: Five years ago, D.A. Harvey Dent brought about the creation of Stonegate Prison, causing the wild thorny rose to become extinct. Now, Harvey has a new fiancée, Pamela Isley. Unfortunately, Pamela has thorns of her own as she is actually the beautiful and deadly Poison Ivy....

Credits: W: Paul Dini & Michael Reaves **T:** Tom Ruegger **D:** Boyd Kirkland **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings, Mayor Hill: Lloyd Bochner **Guest Stars:** Harvey Dent: Richard Moll, Montoya: Ingrid Oliu, Pam Isley/Poison Ivy: Diane Pershing **Additional Voices:** Melissa Manchester and Neil Ross. **Animation Services:** Sunrise Animation

Prophecy of Doom

Airdate: October 6, 1992

Rating: One Bat Signal

Synopsis: Nostromos is a fake psychic scamming the wealthy citizens of Gotham City. Batman investigates the psychic's organization as Bruce Wayne....

Credits: W: Dennis Marks **T:** Sean Catherine Derek **D:** Frank Paur **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Ethan: William Windom, Lisa: Heather Locklear, Lucas: Aaron Kinkaid, Nostromos: Michael Des Barres. **Animation Services:** Akom Productions, Nelson Shin president

Read My Lips

Airdate: May 10, 1993

Rating: Four Bat Signals

Synopsis: Gotham has new crime boss: Scarface, a wooden dummy operated by a man known only as the Ventriloquist....

Credits: W: Alan Burnett & Michael Reaves **T:** Joe Lansdale **D:** Boyd Kirkland **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Manager: Joe Piscopo, Ratso: Neil Ross, Rhino: Earl Boen, Ventriloquist/Scarface: George Dzundza. **Animation**



Services: Tokyo Movie Shinsha

Robin's Reckoning, Part 1

Airdate: February 7, 1993

Rating: Five Bat Signals

Synopsis: During a routine apprehension of an extortion ring, Batman suddenly dismisses Robin from the case. When Robin investigates on his own, he learns that the head of the extortion ring is Tony Zucco, the man who killed his parents....

Interesting Features: Most of this episode focuses on Robin's origin through the use of flashbacks. In the flashbacks, Gordon has red hair, and Batman wears his original uniform. This episode features the first confrontation between Batman and mob boss Arnold Stromwell. Alfred is actually seen wearing something other than a tuxedo or chauffeur's uniform in this episode.

Credits: W: Randy Rogel D: Dick Sebast
Cast: Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Dolan: Paul Eiding, Dick Grayson (Age 9): Joey Simmain, Robin: Loren Lester, Zucco: Thomas Wilson. **Additional Voices:** Ed Gilbert, Brion James, Diane Pershing, and Roger Rose. **Animation Services:** Spectrum Animation

Robin's Reckoning, Part 2

Airdate: February 14, 1993

Rating: Four Bat Signals

Synopsis: Batman and Robin continue to independently pursue Zucco. But what will Robin do with him if he captures him?

Inside Jokes: The character of Chi-Chi was modeled after Bettie Page.

Interesting Features: This episode features a unique twist on Robin's origin. In all previous accounts, Zucco was captured. In this episode, thanks to Robin's interference, Zucco escapes. Batman again wears his original uniform in this episode. Batman uses the Batwing in this episode establishing that he had it as much as ten years ago. This is particularly interesting to note since in *The Mechanic*, he was driving a very old Batmobile design.

Credits: W: Randy Rogel D: Dick Sebast

Cast: Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest**

Stars: Berty: Linda Gerty, Bus Driver: Lionel Mark Smith, Chi-Chi: Rebecca Gilchrist, Dick Grayson (Age 9): Joey Simmain, Robin: Loren Lester, Zucco: Thomas Wilson. **Animation Services:** Don Yang Animation.

See No Evil

Airdate: February 24, 1993

Rating: Four Bat Signals

Synopsis: A two-bit thug has stolen an invisibility generating fabric and is using it to visit his daughter. When he learns that his ex-wife is moving, he kidnaps his daughter....

Interesting Features: In a bit of ironic casting, Michael Gross, the devoted father of *Family Ties*, is cast as Lloyd Ventrix.

Credits: W: Martin Pasko D: Dan Riba
Cast: Batman: Kevin Conroy **Guest Stars:** Elliot: Dick Erdman, Lucius Fox: Brock Peters, Sam Giddell: Danny Goldman, Hartness: Ken Howard, Helen: Jean Smart, Kimmy: Elizabeth Moss, Security Guard: Chuck Olsen. **Animation Services:** Don Yang Animation

The Strange Secret of Bruce Wayne

Airdate: October 29, 1992

Rating: Three Bat Signals

Synopsis: Batman learns that Judge Vargas has been blackmailed. He and Alfred go to the health spa where she recently vacationed. There, they meet Dr. Hugo Strange who has developed a machine that films his patient's deepest secrets. With this machine he discovers that Wayne is Batman and plans to auction his identity to the Joker, Penguin, and Two-Face....

Interesting Features: this episode is loosely based on a number of Strange's appearances in the comics. It is one of the few episodes that take place outside of Gotham City.

Credits: W: David Wise T: Judith & Garfield Reeves-Stevens D: Frank Paur
Cast: Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist, Jr. **Guest Stars:** The Joker: Mark Hamill, Montoya:

Ingrid Oliu, Penguin: Paul Williams, Robin: Loren Lester, Dr. Hugo Strange: Ray Buktenica, Judge Maria Vargas: Carmen Zapata. **Animation Services:** Akom Productions, Nelson Shin, president

Terror in the Sky

Airdate: November 12, 1992

Rating: Three Bat Signals

Synopsis: When it appears that Man-Bat has returned to Gotham City, Batman investigates. But he soon learns that this is a different Man-Bat....

Credits: W: Steve Perry & Mark Saraceni
T: Mark Saraceni D: Boyd Kirkland **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist, Jr. **Guest Stars:** Flight attendant: Pat Musick, Francine: Meredith Macrae, Dr. Langstrom: Marc Singer, Dr. March: Rene Auberjonois, Second longshoreman: Peter Renaday. **Animation Services:** Don Yang Animation

Two-Face, Part 1

Airdate: September 25, 1992

Rating: Four Bat Signals

Synopsis: D.A. Harvey Dent is under a great deal of stress. He is trying to get re-elected and end the criminal career of mob boss Rupert Thorne. Unfortunately, the stress takes its toll on Harvey by bringing out his second, darker personality, "Big Bad Harv." When Thorne learns of Dent's condition, he tries to blackmail the young D.A. Batman interferes and Harvey is caught in an explosion that severely disfigures him and shatters his fragile mind....

Interesting Features: The origin of Two-Face had to be altered somewhat to get it on the air. The handling of Dent's schizophrenia was particularly interesting. This is also one of the few episodes in which a color television set appears. Two-face's left hand is still flesh color after the accident in this episode. In all other episodes, it like his face, is blue. **Credits:** W: Alan Burnett T: Randy Rogel D: Kevin Altieri **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings **Guest Stars:** Candace: Diane Michelle, Carlos: Marc



Tubert, Dr. Nora Crest: Linda Gary, Harvey Dent/Two-Face; Richard Moll, Doctor: Bud Dodui, Frankie: Matt Landers, Grace: Murphy Cross, Thorne: John Vernon. **Animation Services:** Tokyo Movie Shinsha

Two-Face, Part 2

Airdate: September 28, 1992

Rating: Four Bat Signals

Synopsis: Now calling himself Two-Face, Dent seeks his revenge on Rupert Thorne. Batman must stop his former friend before he kills the mob boss....

Interesting Features: Two-Face's henchmen, Min and Max, are apparently killed in this episode.

Credits: W: Randy Rogel D: Kevin Altieri **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Harvey Dent/ Two-Face; Richard Moll, Doobie: Bud Dodui, Frankie: Matt Landers, Grace: Murphy Cross, Min, Max: Micky Dolenz, Thorne: John Vernon. **Animation Services:** Don Yang

Tyger, Tyger

Airdate: September 30, 1992

Rating: Two Bat Signals

Synopsis: The deranged Dr. Emille Dorian kidnaps Selina Kyle. He takes her to his remote island where he plans to mate her with his genetically created catman, Tygrus....

Interesting Features: One of the few episodes that takes place outside of Gotham City, this episode is something of a tribute to the bad horror movies of yesteryear.

Credits: W: Michael Reaves & Randy Rogel **T:** Cherie Wilkerson **D:** Frank Paur **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist, Jr. **Guest Stars:** Catwoman: Adrienne Barbeau, Dr. Dorian: Joseph Maher, Dr. Langstrom: Marc Singer, Tygrus: Jim Cummings. **Animation Services:** Don Yang Animation

Underdwellers

Airdate: October 21, 1992

Rating: Two Bat Signals

Synopsis: Gotham is plagued by a series of thefts committed by "little green men." Batman investigates and learns that the thieves are children who live in the sewer system and are forced to obey the Fagan-esque Sewer King....

Interesting Features: This episode, like *I've Got Batman in My Basement*, seems to exist for the sole purpose of having kids in the show. However, unlike the other episode, there is a great deal of child endangerment present in *Under-Dwellers*.

Credits: W: Tom Ruegger **T:** Jules Dennis & Richard Mueller **D:** Frank Paur **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Matron: Victoria Carroll, Sewer King: Michael Pataki. **Animation Services:** Studio Junio

Vendetta

Airdate: October 5, 1992

Rating: Three Bat Signals

Synopsis: Harvey Bullock is the chief suspect when an informant is believed to have been killed. When Batman investigates, he learns that Killer Croc is to blame....

Credits: W: Michael Reaves **D:** Frank Paur **Cast:** Batman: Kevin Conroy, Bullock: Robert Costanzo, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Summer Gleeson: Mari Devon, Killer Croc: Aaron Kinkaid, Montoya: Ingrid Oliu, Thorne: John Vernon. **Animation Services:** Spectrum Animation

What is Reality?

Airdate: November 24, 1992

Rating: Three Bat Signals

Synopsis: The Riddler returns. This time he traps Commissioner Gordon in a virtual reality computer game. To save his friend, Batman must join in the game....

Inside Jokes: The file names in the police records room may be worth reading. There is also a Batsymbol flashlight gag.

Credits: W: Marty Isenberg & Robert N. Skir **D:** Dick Sebast **Cast:** Batman: Kevin Conroy, Gordon: Bob Hastings, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Broker:

Hal Rayle, Clerk: Bever-Leigh Banfield, Riddler: John Glover, Robin: Loren Lester. **Animation Services:** Akom productions, Nelson Shin, president

Zatanna

Airdate: February 2, 1993

Rating: Four Bat Signals

Synopsis: Years ago, Bruce Wayne studied under famous magician John Zatara to become an escape artist. During this time he became friends with Zatara's daughter, Zatanna. Zatanna, now a famous magician herself, is performing a trick in Gotham City when she is framed for the theft of millions of dollars. Batman rescues her from the police and together they set out to find the real thief....

Inside Jokes: Bruce W. Timm again provides a character voice. Vincent Schiavelli played the organ grinder in *Batman Returns*. This episode's conclusion includes tributes to numerous movies in which the hero battles on an aircraft including *The Living Daylights*, *Die Hard 2*, *The Rocketeer*, and *A View To A Kill*.

Interesting Features: This episode is one of the few that show Bruce Wayne training to become Batman. Zatanna is another DC Comics character. She has been a member of the Justice League and has had her own mini-series. Many fans say that she wears one of the best costumes in comics.

Credits: W: Paul Dini **D:** Dick Sebast **Cast:** Batman: Kevin Conroy, Alfred: Efrem Zimbalist Jr. **Guest Stars:** Faunwater: Zale Kessler, Dr. Montague Kane: Michael York, Red: Bruce W. Timm, Zatanna: Julie Brown, Zatara: Vincent Schiavelli. **Animation Services:** Don Yang Animation Co.





Coming Bat-Attractions

By Christopher Kindred

This September, Fox plans to launch the second season of *Batman: The Animated Series* with a "Premiere Week." The five unseen episodes of the first season will be shown at this time.

Mudslide

Synopsis: Clayface returns in this episode. Clayface's unique body is disintegrating and he must steal to survive. Once again he is forced to battle Batman....

Credits: W: Alan Burnett T: Steve Perry D: Frank Paur

Paging the Crime Doctor

Synopsis: Mob boss Rupert Thorne needs an operation. For that reason, his brother, Dr. Matthew Thorne, kidnaps Dr. Leslie Thompkins....

Interesting Features: One of the few episodes written by a comics professional.

Credits: W: Mike Barr and Laren Bright T: Randy Rogel and Martin Pasko D: Frank Paur

Shadow of the Bat, Part 1

Synopsis: Commissioner Gordon gets framed. Barbara Gordon becomes Batgirl to clear his name....

Interesting Features: This episode introduces Batgirl to the series.

Credits: W: Brynne Stephens D: Frank Paur

Shadow of the Bat, part 2

Synopsis: Batgirl must battle Two-Face while Batman and Robin are trapped in a flooded subway....

Credits: W: Brynne Stephens D: Frank Paur

The Worry Men

Synopsis: Worry Men are little dolls that sleepers place under their pillows at night

and tell their problems to. Then, the dolls are supposed to relieve your stress by doing the worrying for you. Many of the wealthiest citizens of Gotham City have taken to placing Worry Men under their pillows. Unfortunately, the Mad Hatter has planted microchips in the dolls and plans to extort his wealthy victims, including Bruce Wayne....

Interesting Features: Paul Dini was inspired to write this episode after learning that his sister owned a set of Worry Men.

Credits: W: Paul Dini D: Frank Paur

The second season of *Batman: The Animated Series* will be comprised of twenty episodes in addition to the episodes that will air during "Premiere Week." Unfortunately, these episodes will not air until February or possibly even May.

Details about these episodes are scarce, but here is a brief sneak preview of what is in store for Batman in his second season.

One upcoming episode will feature Batman being captured in Arkham Asylum, and placed on trial by his enemies who blame him for creating them. This episode will introduce a new D.A., one who is female, and who disapproves of Batman. The D.A. is forced to act as Batman's defense attorney during his trial.

Catwoman will be the focus of an upcoming episode. This episode will re-establish her as a villain.

Another episode will focus on Poison Ivy. During the course of the episode, she will abandon her criminal career, get married, and move to the suburbs.

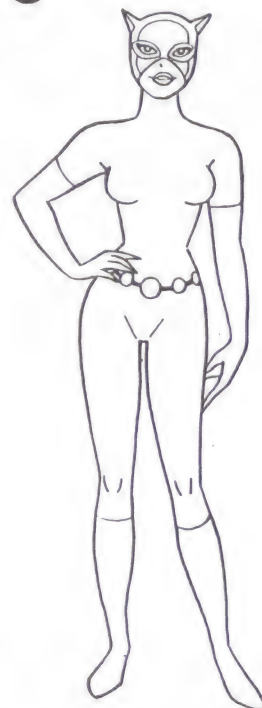
In a variation on the film *48 Hours*, Batman must team up with Harley Quinn to find the Joker. This episode is sure to thrill all of Harley's fans.

However, fans of the series will not have to wait until February for new adventures of the Dark Knight. Warner Brothers plans to

release *Batman: The Animated Movie* on Christmas Day of this year.

The movie will be darker in tone and action than the series. The plot will deal in part with the years of Bruce Wayne's life before he became Batman. The movie will introduce a love interest for Bruce Wayne as well as introducing a new villain. The Joker, Batman's most popular foe, will also make an appearance. Sadly, the tone of the movie was too dark for the Harley Quinn character, and she will not be in it.

Fans of Harley need not despair however because in December her story will finally be told. A 64 page special issue of *The Batman Adventures* will be published by DC Comics in time to coincide with the release of the movie. This will be written by Paul Dini and illustrated by Bruce W. Timm. This issue will tell the shocking, but probably tremendously funny, secret origin of Harley Quinn.



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Several of the crudest, dumbest and most cheerless of these cartoons have that celebrated Van Beuren sexiness trowled on where it seems least appropriate. The much-seen *In A Cartoon Studio* boasts the immortal "I've always wondered how they were made; tee hee!" line uttered by a feline strumpet in one of those cartoons skirts that goes up and down like a jellyfish. The rest of the film is devoid of such overt libido tickling, but still it fairly squirms with an unwholesome rughumping energy. The scene where all the animators suddenly fall from their chairs and writhe in a heap on the floor like copulating nematodes never fail to confound.

Tom and Jerry (not the cat and mouse, but a pair of generic cartoons ginks) *In Tuba Tooters* is a damfool musical celebration of Prussian loutishness which goes nowhere in particular until wham! Twin underwear-clad flappers dance exhibitionistically while scooting sideways at 40 mph. It is one of the most pandering, shameless things I've ever seen. Incidentally, *Tuba Tooters* is built around a song called "Schultz is Back in Town" which is dumb as a doorknob and terribly catchy.

Opening Night featuring Cubby the Bear is entertaining primarily because the animators are completely defeated by anything even slightly tricky. Practically nothing in this cartoon makes any sense at all, though you sort of see what's being driven at. When the fat lady sings, her huge breasts are displayed with an odd clinical timidity, and when her onstage singing partner jumps on them she maintains her composure beautifully. The cartoon ends with an unnerving close-up of Cubby's utterly characterless face; someone evidently thought he had it in him to be a real star. Ha!

Tom and Jerry in Piano Tooners is not only odd and outrageous, but it has moments of real ugliness. For example, in one sequence a bad note is extracted from a piano. We see it in close-up; it looks like a mortally wounded tadpole, shrieking in agony. Jerry casually beats its brains out against a door jamb, and then flushes down the toilet. The music has long since stopped and the scene irises out to a moment of contemplative blackness before the cartoon continues. Brr! This cartoon also features another fat diva, but unlike the bland anthropomorphic pig of *Opening Night*, she is a carefully crafted and vulnerable personality whose physical exploitation is quite sleazy. We spy on her as she struggles into her clothes, acres of fat-a-jiggle; we see her unhappily surprised onstage in her underwear; we see her unconscious as a horde of little characters try to awaken her by manipulating her huge scantily-clad body. For contrast, there is also a self-confident high-steppin' John Held-esque filly that will have you hittin' the freeze frame.

Also creepy, but divinely so, is *Wot A Night*, the crown jewel of this collection, and a new all-time favorite of mine. If the Fleischer's *Bimbo's Initiation* is your idea of a good weird cartoon, then you ought to like this one a-plenty. It features a lonely train station in a torrential downpour, a fantastically hideous frog, a cave of horrors, a vile bat, a dancing glove, an obscenely cute piano stool and skeletons; skeletons galore. In fact, the moral of *Wot a Night* might be summed up as "AIIIEEE! We got SKELETONS!!!" The soundtrack is gorgeous; it features orchestral grey noise that may put you into a stupor of delight, and Tom barks and gobbles like a punctured goat throughout. This cartoon seems to me to have gotten away from its creators and become a vehicle of expression for dark forces living parasitically within them. The writing is on the wall; dare you read it?

In *The Little King in Christmas Night*, Otto Soglow's delicate construction is treated with affection and respect, though much of the beguiling ambiguous quality of the printed strips is lost as the King's childlike personality is more pointedly demonstrated. It's awfully cute, though.

Three more Rainbow Parade color cartoons round out the collection, none of them particularly odd or outrageous, but all of them beautiful. *Molly Moo Cow and Rip Van Winkle* is a pointless fever dream in which Molly gets drunk and goes bowling. At the end, Rip is awakened from his long sleep, and immediately goes to get some beer. The kegs yields Molly's conscience, which looks like a ghost. Rip runs off into the hills, screaming "I got'em again! I got'em again!" Molly takes the pledge. The end. *Felix the Cat in Neptune Nonsense* looks like an attempt to duplicate the aesthetic qualities of Disney's *Pinnocchio*, and features the best animation in the collection. *Toonerville Folks* is based on the Fontaine Fox comic strip, and is pretty straightforward except for a truly frightening octopus.

Old cartoons like these provoke in me the frustrating desire to go and live in the time and place where they were made. I know it is just an illusion, but I can't shake the feeling that those bygone times were better than our's, and that it would be worth going without cordless phones and laser surgery in order to be part of a culture that couldn't imagine a greater thrill for a child than a unchaperoned trip to *Candy Town*.

The Children's Television Act: Friend or Foe of Television Animation?

by Judith Reboy

For the first time since its inception, the Children's Television Act of 1990 is being enforced by Congress. It will have a significant impact on what viewers will be seeing in the Fall 1993 season, and the animation industry in particular may be forced to make some long-term compromises in the future.

The Children's Television Act is divided into two sections. The first part consists of vague guidelines surrounding advertising and the educational content of programming geared at children. It begins in Section 101:

"The Congress finds that -

1. it has been clearly demonstrated that television can assist children to learn important information, skills, values and behavior, while entertaining them;

2. as part of their obligation to serve the public interest, television stations operators should provide programming that serves the special needs of children."

Section 102 sets the maximum length of advertising on all children's shows, including cable programs, at 10.5 minutes per hour on weekends and 12 minutes per hour on weekdays. However, it also empowers the Congress to review and alter these times at a later date.

Section 103 explains that all television broadcast licensees must serve "the educational and informational needs of children through the licensees' overall programming, including programming specifically designed to serve such needs." However, there is no set amount of time to be devoted to such material, or any definition of what Congress means by "educational and informational."

To further add to the confusion, part (b) of Section 103 allows that "the Commission may consider -

1. any special nonbroadcast efforts by the licensee which enhance the educational and information value of such programming to children; and

2. any special efforts by the licensee to produce or support broadcast by another

station in the licensee's marketplace which is specifically designed to serve the educational needs of children."

Given the somewhat vague considerations in Section 103, it was hardly surprising that local stations began using very broad definitions of what constitutes an educational children's program. In 1992, *TV Guide* reported one station claimed that Fox's *Attack of the Killer Tomatoes* taught children about vegetables!

This spring, the FCC threatened to revoke the licenses of seven stations in the Midwest for filing claims that their "educational" programming included shows such as *The Jetsons*, which teaches about "the future," *The Flintstones*, for its historical content, and *GI Joe*, which while it does contain informational bits at the end of each episode, was instead cited in one report for teaching about "heroes."

The second part of the Children's

Television Act, the National Endowment for Children's Television Act of 1990, empowers the federal government to supply financial compensation to broadcast licensees and cable operators to offset the cost of producing educational shows for television.

But it appears that the government intends to also nurture the opposite extreme. In March, only weeks before the networks were set to announce their Fall schedules, Rep. Ed Markey (D-MA), Chairman of the House Subcommittee on Telecommunications, said that fees for use of the airwaves will be imposed on stations that do not, in the Subcommittee's opinion, comply with the Children's Television Act of 1990.

This does not seem to have affected business at NBC, which dropped its children's programming in September 1992, in favor of the a Saturday version of *Today* and teen-oriented shows such as *Saved By the Bell* and *Name Your Adventure*.



When local television stations begin claiming *The Flintstones* provide "historical" information for kids, the government is bound to step in. © Hanna-Barbera Productions, Inc.

Meanwhile, the other three networks made some surprising changes in their lineups. CBS resurrected the venerable *CBS Storybreak* after an absence of several seasons, and added *Beakman's World*, which has previously been a staple of cable's The Learning Channel and syndication.

Its lone original entry in an educational vein is *Cadillacs and Dinosaurs*, which has a pro-environmental theme.

ABC dropped all of its acclaimed Disney cartoons, *Darkwing Duck*, *Goof Troop*, and *The New Adventures of Winnie the Pooh* in favor of *CityKids*, a live action show from Jim Henson Productions and the CityKids Foundation, about the adventures of seven kids of different ethnic backgrounds, and *Cro*, the first-ever non-PBS series from the Children's Television Workshop, based on the best seller *The Way Things Work*. Surprisingly, unlike the program CTW produces for PBS, *Cro* is animated.

According to *USA Today*, CTW Senior Vice President Franklin Getchell had wanted to do an animated series for some time, because "animation is there and kids love it. We thought if we could figure out a way to do this with animation, it would show that animation can (educate)."

Editor's Note: Apparently Mr. Getchell is unaware that CTW has been using animation to educate for years on programs such as *Sesame Street*. GMD

Apparently, not everyone in Washington agrees. According to Margaret Loesch, President of the Fox Children's Network, a proposal was considered on Capitol Hill that would not allow stations to list any animated programs, regardless of content, as educational programming.

"I had a strong reaction when I heard that," said Loesch in an interview with ANIMATO!. "I think that just some overly zealous people, and they've backed off a bit, but that just shows you the attitude."

Fox Children's Network, which surged past top-rated CBS in the second half of the season, had very few changes in their lineup, educational or otherwise. While a few shows received a little creative fine tuning, the only Saturday morning series that was cancelled outright was *Super Dave*, which had the coveted 11:00 a.m. timeslot following *X-Men*. While this move was expected, as recently as one week before Ms. Loesch

announced the Fall schedule, industry speculation was that an animated version of *The Phantom* would run as a companion piece to *X-Men*.

However, Ms. Loesch's eventual choice was an animated version of *Where in the World is Carmen Sandiego*, which joins *Tiny Toon Adventures* and *Bobby's World* in January to make up the educational portion of the Fox schedule.

Strangely enough, Fox's award-winning *Totally For Kids* segments, which run in-between programs throughout their schedule, are not counted as educational programming by the FCC because they are one or two minutes each.

This determination has Margaret Loesch steamed. "If you add up the amount of time they're on, they are on as much as a series. But they don't count because they're short."

"And yet we know that kids are distracted easily. This is the type of response that I'm incredulous over!"

Although several returning series are being revamped, to date, none are openly in response to government pressure. At Fox, the Saturday edition of *Tom and Jerry Kids* will evolve in *Droopy: Master Detective*, featuring only the popular "Droopy and Sons" segment. *Eek! the Cat* returns as *Eek! and the Terrible Thunderlizards*, incorporating separate segment with a new cast of characters, and *The Plucky Duck Show* has already been absorbed into its parent show, *Tiny Toon Adventures*.

At CBS, *Raw Toonage* loses its "Here's Bonkers" segment to the syndicated Disney Afternoon, and drops its host segments and returns as *Masupilami*. Replacing "Bonkers" will be a Little Mermaid spinoff starring Sebastian the Crab.

While the debate over the educational content of children's programming rages on, another old battleground has begun to flare anew. The House Telecommunications Subcommittee and several citizen organizations have been again raising questions about the amount of violence in children's programming.

In response, Nickelodeon, which as recently as three years ago ran a package of uncut Looney Tunes which frequently included the delightfully sadistic Chuck Jones classic *The Duckster*, (which opens with Porky Pig tied to a buzzsaw), now

allows some rather ungraceful edits in the interest of political correctness.

One of the most obvious cases in *Ballot Box Bunny* in which Bugs and Yosemite Sam run for mayor. Nickelodeon's version ends abruptly with the pair discovering they've been beaten by "Doc Horse." Most animation fans remember that this was originally capped by a fixed game of Russian roulette.

Not entirely unexpectedly, Fox is coming under fire for *X-Men* and *Batman: The Animated Series*. Diane Huess Green of *Parents Choice Magazine*, of the most vocal anti-violence activists in the current wave of protests, said in a recent interview "...there are a few shows where a parent can go and relax for a half-hour...Batman is not that."

Ms. Loesch defends these and the other shows on her network's schedule on the grounds that they are well-written, entertaining, and contain nuggets of positive moral and educational values.

"I'm hoping this is a fad," she says, "And once people see that there are more profound problems that need fixing, they will address their energies to making educational systems better, making their distribution of wealth better with more jobs and new jobs, and they'll teach people parenting..."

"It seems to me to be a real distraction to focus all of the charges of the problems of society on television. I think we are a reflection of the problem, not an instigator."

Most importantly, Ms. Loesch fears that the advocates of the Children's Television Act and the anti-violence movement may take something precious away from the industry. "I've spend a career trying to be associated with positive, well-done projects. My beef with this whole Act is the assumption that quality entertainment, to be 'quality,' has got to be educational. I just don't buy it."

She adds, "I feel that if we're going to do television that is educational, we can not sublimate the entertainment aspects of it. There's room on television for educational programs, but I don't think it has to be at the expense of entertaining programs.

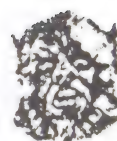
"There's nothing wrong with a show that's purely educational. To me, it's worse to bore kids, or any audience. That's a waste of precious time."

Continued on Page 63



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From Gertie To Gwangi

By Stephen R. Bissette

A crowd gathered in the crisp evening air outside of Chicago's Palace Theatre on Feb. 8, 1914. They bustled indoors and claimed their seats for what promised to be a unique entertainment. The audience conversation hushed, piqued curiosity giving way to applause as a man walked out onto the stage.

He stood at stage left, dressed in a black tuxedo and holding a lecturer's rod, warmly greeting the audience — none of whom were sure what they might really be seeing tonight. The advertising had promised the impossible: a dinosaur. Surely it was some stage trick, a mechanical device that would hardly seem alive, however complex its design. The lights dimmed, the curtains parted, and as the orator finished his introduction and called his antediluvian guest to come out and "meet the folks," a drawn landscape appeared before their eyes.

The crowd marveled as Gertie sauntered out of the sketched terrain and the man on the stage began shouting instructions out to her...

For years, masters of dimensional animation like Willis O'Brien, Ray Harryhausen, and Jim Danforth have had to emphasize the fact that their art was not that of the cartoon, or even that of the animated puppet film. *The Lost World* (1925), *King Kong* (1933), *The 7th Voyage of Sinbad* (1958) and their kin were something else, a breed of fantastique cinema that relied upon the integration of live action and dimensional animation to create unique (but linear) cinematic adventure narratives. More often than not, dimensional animation has been employed to create the illusion of living creatures that are gigantic as well as fantastic, hence the form has most often been relegated to (and dismissed as) "monster movies."

Because of the success of its earliest progeny, *The Lost World* and *King Kong*, the form has been ghettoised for most of its history by the constraints of its most commercially successful incarnations: the "monster-on-the-loose" tale and less confining (though, in practice, no less

formulaic) mythological fantasies. In Europe, the tradition has been more adventurous, though again Harryhausen and his peers tend to disassociate their body of work from that of European contemporaries like Karel Zeman or Jan Svankmajer, whose overt surrealist flourishes are contrary to the linear narratives embraced by North American commercial cinema. This is where, for me, the boundaries begin to meaningfully blur. I intend to trace the growth of these forms and genres to scrutinize the separation and interweaving of the threads between animation, dimensional animation, puppet films, and live action effects.

Hence, the title of this column, "From Gertie to Gwangi."

Gertie The Dinosaur has been revered as a landmark in animation history, and rightfully so. Of course, it was not the first animated cartoon, as many histories once claimed, though Gertie was arguably the first character created specifically for the animation medium to be embraced by the public. *Gertie* was the culmination of almost two decades of experimentation with animated drawings in the fledgling cinema. More specifically, it was at the time the culmination of Winsor McCay's formidable accomplishments as newspaper strip and editorial cartoonist extraordinaire, vaudeville artist (with a successful "lightening artist" stage routine), and animator, having already toured with *Little Nemo*, (1911), and *The Story of a Mosquito* (1912, listed in some references as *The Mosquito*, *How a Mosquito Operates*, and *Winsor McCay and his Jersey Skeeters*, all of which might have served as re-release or bootleg print titles).

Gertie The Dinosaur also represents a landmark in the wedding of live action and animation, though it had been attempted before — and with dinosaurs. Descriptions of British animation pioneer Walter R. Booth's *The Prehistoric Man* (1908) describe an on-screen artist drawing a caveman, which comes to cartoon life and chases the artist

until a hastily-sketched prehistoric monster also comes to life and devours the caveman. This synopsis suggests narrative interaction of live and animated footage, but the short remains, like many of Booth's efforts, apparently lost, and it is unlikely that there was any on-screen interaction since Emile Cohl's 1909 *Clair De Lune Espagnol* (*The Man in the Moon*) most probably represents the first use of matte to combine live action and animation.

Gertie's "live action" was more "live" than live-action cinema: McCay himself stood on the stage alongside Gertie. Interacting with the animated saurian as if he was prompting her to perform her tricks and admonishing her when naughty, McCay's performance ended with McCay seeming to climb into Gertie's mouth to be lifted up onto her back and carried off into the prehistoric scenery while cracking a whip. The trick was reportedly accomplished as McCay stepped behind the screen as a shift in the lighting of the stage area momentarily diverted the audience's attention, allowing McCay to be "seamlessly" supplanted by a version of himself he had drawn walking from his position on stage into the cartoon to interact directly with Gertie. The effect was lost when *Gertie's* theatrical version, sans McCay or a live stand-in, was released later in 1914.

Though performed live, McCay's original performance with *Gertie* was among the first of many building blocks that led to the movie magic dimensional animators like Ray Harryhausen used to dazzle his audiences, often using similar cinematic sleight-of-hand to divert audience attention during transitions of live and animated footage and/or props. Indeed, one of the first on-screen interactions between a dimensionally animated dinosaur and live actor in a feature film was directly inspired by *Gertie The Dinosaur*.

In Buster Keaton's *The Three Ages* (1923), Keaton's caveman was introduced riding on the back of an Apatosaurus in an overt



The life-size dragon construct from Fritz Lang's *Die Nibelungen Part 1*.

homage to McCay's beloved *Gertie* (as noted in Donald Crafton's *Before Mickey: The Animated Film, 1898-1928*, 1982, MIT Press, pg.134). Both dinosaur and caveman were well executed clay puppets, melded with live action through editing alone, cutting from Keaton the actor on a prop dinosaur back and forehead to the puppets in long-shot on a miniature set, and back to Keaton once he had dismounted. Keaton's romantic rival was played by Wallace Beery, who would interact with animated dinosaurs to an unprecedented extent two years later as Professor Challenger in *The Lost World*.

Prior and contemporary to *Gertie*, outsized creatures had been the province of the "trick" film, usually rendered by inanimate models manipulated by off-screen (and oftentimes onscreen) wires or mechanics. Before Winsor McCay's animated mosquito rather ghoulishly sipped blood on-screen, *A Jersey Skeeter* (Biograph, 1900) had been shown picking up a full-grown man by the seat of his pants and "flying" away with him.

As in Edison's imitation *Smashing A Jersey Mosquito* (1902) and unrelated fare like *Mother Goose* (1909, in which Miss Muffet's infamous spider is large enough to pick up a boy) the monstrous insect was an amusing but unconvincing cat-sized fabricated model.

Georges Melies built more ingenious (though no more animated) model monster insects for *Une Nuit Terrible* (One Terrible Night, 1896) and a virtual remake *Un Bot Lit* (A Midnight Episode 1899), in which sleepers are tormented by giant beetles and bedbugs, predecessors to the oversized bugs and beasts that peppered Melies' inventive comedic fantasies. The Jersey mosquitoes and Melies' midnight monsters undoubtedly inspired *The Troublesome Fly* (Biograph, 1902), yet another big bug model which pulls off a fellow's bedcovers to bother and bite him until dispatched with a shotgun. All these insect antics were put to shame by McCay's *The Story of the Mosquito* whose blood-drinking was depicted in disturbing close-up animation (and whose greed caused him to

finally explode!), and by Ladislav Starevitch's uncanny dimensional-animation of actual insect carcasses in 1910.

Complementing these nightmare invertebrates and Winsor McCay's popular *Dreams of a Rarebit Fiend* comic strip and many film incarnations, giant lobsters(!) often plagued the cinematic nightmares of those foolhardy enough to gorge themselves on shellfish and then go to sleep. Early British cinema offered *The Lobster Nightmare* (1910), and actor and filmmaker Fred Rains' *Jones' Nightmare* (1911), wherein oversized lobsters and demons tormented their victims. A later variation, *The Fresh Lobster* (sound version 1942?, though it appears to be a

re-scored silent short starring Billie Bletcher), juxtaposed man-in-suit effects with cartoon and painted animation for its nightmare crustacean and a McCay-like ambulatory bed. If lobsters weren't to audience tastes (though the longevity of the theme suggests otherwise), there were always the stop-motion animated onions(!) dreamt of by the elderly couple in the British short *We Are So Fond of Onions* (1908), one of the many animated-object trick films to follow the international success of James Stuart Blackton's *The Haunted Hotel* (1907). (I'll have more on this, and the beginnings of clay animation, in the next column).

Human giants were commonplace by the early 1900s, enhanced by the most rudimentary trick photography in everything from Edison's *The Bibulous Clothier* (1899) to Melies' version of the mythical Cyclops in *Ulysse et le Geant Polypheme* (*Ulysses and the Giant Ployphemus*, 1905) and countless other short fantasies. Giant babies were old hat long before *Honey, I Blew Up*

the Kid, as evidenced by Percy Stow's "Bovril" comedy *Father's Baby Boy* (1909), Dr. Growmequick's *Feeding Powder* (1911), and *A Scientific Mother* (Mutual, 1915), among others. More interesting were the model or man-in-suit monsters like the "Dingbat", a giant chicken-like creature which attacked a man in *Nature's Fakirs* (Kalem, 1907), the giant scaly monster in the French short *The New Jonah* (Pathe, 1909), and the dragons of Thanhouser's *Nursie and the Knight* (1912), Edison's 1910 and Milano's 1912 Italian renditions of *St. George and the Dragon*.

An all-too-genuine snake with a false horn, a lizard with fake wings and horns, and a gigantic wood-and-hide construct carnivorous *Ceratosaurus* (shown eating hay!) were among the briefly glimpsed fauna of D.W. Griffith's *Brute Force* (a.k.a. *Wars of the Primal Tribes*, *Primitive Man*, Biograph, 1913), a sequel to Griffith's caveman romance (sans fauna) *Man's Genesis* (Biograph, 1912). A rather lifeless giant construct sea spider, a bat monster, and one lively dragon (an alligator customized with fins and horns blown up via matte and superimposition) were among the wonders faced by Douglas Fairbanks' *The Thief of Bagdad* (1924). Mario Caserini's *Sigfrido* (*Siegfried*, 1912, Italy) anticipating the most impressive of all the full-sized theatrical monster constructions in Fritz Lang's ravishing *Die Nibelunged Part I* (Ufa, 1923). Ufa Studios' technicians built the cinema's greatest constructed creature since Melies' Giant of the Snows in *A la Conquete du Pole* (*Conquest of the Pole*, 1912). Lang's Fafnir the dragon was promptly eclipsed by O'Brien's dinosaurs in *The Lost World*, proving the inherent superiority and versatility of well-executed dimensional animation over the most meticulously-crafted life-size articulated model — a lesson Hollywood has yet to learn, as Dino DeLaurentis' *King Kong* (1976) and Disney's *Baby..Secret of the Lost Legend* (1985) and their ilk testify.

On the other hand, animated cartoons were already providing an impressive forum for oversized prehistoric and mythical monsters. Emile Cohl, father of the modern animated cartoon, reportedly animated a multitude of monsters in his second cartoon. *Le Cauchemar du Fantoche* (*The Puppet's*

Nightmare, 1908). Cohl's *Les Douze Travaux d'Hercule* (*The Dozen Labors of Hercules*, 1910) and the French *Hercules and the Big Stick* (also 1910, and possibly another title for Cohl's cartoon) introduced the monstrous hydra to the cartoon menagerie, followed by the animated dragon in Raoul Barre's *Cartoon in the Parlor* (1915, Edison), and countless others. John R. Bray and L.M. Glacken's half-reel cartoon *A Stone Age Adventure* (Pathe, 1915) featured a dinosaur to match their dragon in *When Knights Were Bold* (Pathe, 1915), and Bray's animated documentary *The First Flyer* (1918) included pterodactyls in its aerial procession. Bray was most likely the culprit behind a cel-animated *Gertie The Dinosaur*, 1915, which was illegally circulated as the genuine item and misled more than one subsequent historian. This version, though boasting more actual animation than McCay's original, captured none of the real *Gertie's* personality or fluidity of motion. McCay himself nearly completed a cel-animated sequel to *Gertie*, *Gertie On Tour* (1918-21), in which *Gertie* "grabs a trolley with her mouth and dances for other dinosaurs" (John Canemaker, Winsor McCay: His Life and Art, Abbeville Press, 1987, pg. 156). Alas, *Gertie On Tour*, along with *The Centaurs* and *Flip's Circus* from the same period, was apparently never finished to McCay's satisfaction, for none of these were ever commercially distributed.

McCay's subsequent cel-animated *Dreams of the Rarebit Fiend*, *The Pet* (1921), was the second of three *Dreams of the Rarebit Fiend* shorts produced and distributed together. *The Pet* clearly determined the roots of the genre that would define and (until *The 7th Voyage of Sinbad*) straight-jacket the American dimensional animation/live action fantasy adventure genre. Both *The Story of a Mosquito* and *Gertie The Dinosaur* were based upon McCay's *Dream of the Rarebit Fiend* comic strips (for June 5, 1909 and May 25, 1913, respectively). So, too, was *The Pet* based upon one of the more monstrous *Dream of the Rarebit Fiend* strips, in which a puppy grows to be an unpleasant adult hound dog. Its repulsed owners try to poison it as it grows in size and monstrosity, and their escalating attempts to kill the passive canine brute prove fruitless — until, of course, the traditional concluding frame in which the dreamer awakens, a happy

puppy at his feet.

For the animated cartoon version, McCay extrapolated further on this scenario, until the canine creature (of an uncomfortably unidentifiable species) towered over an impressively realized metropolitan cityscape, crashing through and devouring the skyscrapers until a squadron of airplanes drop bombs on the monster and blow it to pieces. It was the most apocalyptic of all the silent animated "monster" films, and a striking counterpoint to O'Brien's climax to *The Lost World* in which an *Apatosaurus* blundered through London until plunging into the Thames and swimming away, apparently to freedom. Dramatic as O'Brien's dimensionally animated climax remains, his rampaging dinosaur was sympathetic and benevolent, its destructive behavior accidental, its escape comforting. McCay's monster was alien and unfathomable, its destructive appetite made it truly dangerous, and its death provided a comforting climax to the apocalyptic fantasy. McCay's version of the more monstrous *Pet* ravaging a metropolis proved to be the more influential model, determining the action (and voracious appetites) of almost every "monster-on-the-loose" feature to come.

The Pet's scope was impressive, expanding as the creature grew from the domestic banality of a family living room and yard to truly frightening proportions. McCay's celebrated expertise with technical perspective drawing was breathtakingly evident as the monster's path through the city created an ever-shifting detailed panorama. Its humor also shifts into surprisingly black terrain, as the animal's growth edges the comedy of its adopted owners' escalating lack of control into genuine nightmare territory. In an unnerving moment worthy of David Lynch's *Eraserhead* (1977), their attempt to poison the creature only cause it to break out in hideous boils, which subside as its implausible growth accelerates.

Though rich with detail and play, John Canemaker's assessment of *The Pet* as "a cold dark vision full of despair and foreboding" is accurate. Canemaker notes further "it was the last film McCay completed over which he had total creative control" (*Ibid.*, pg.157), denoting the end of an important stage in animation's history: a

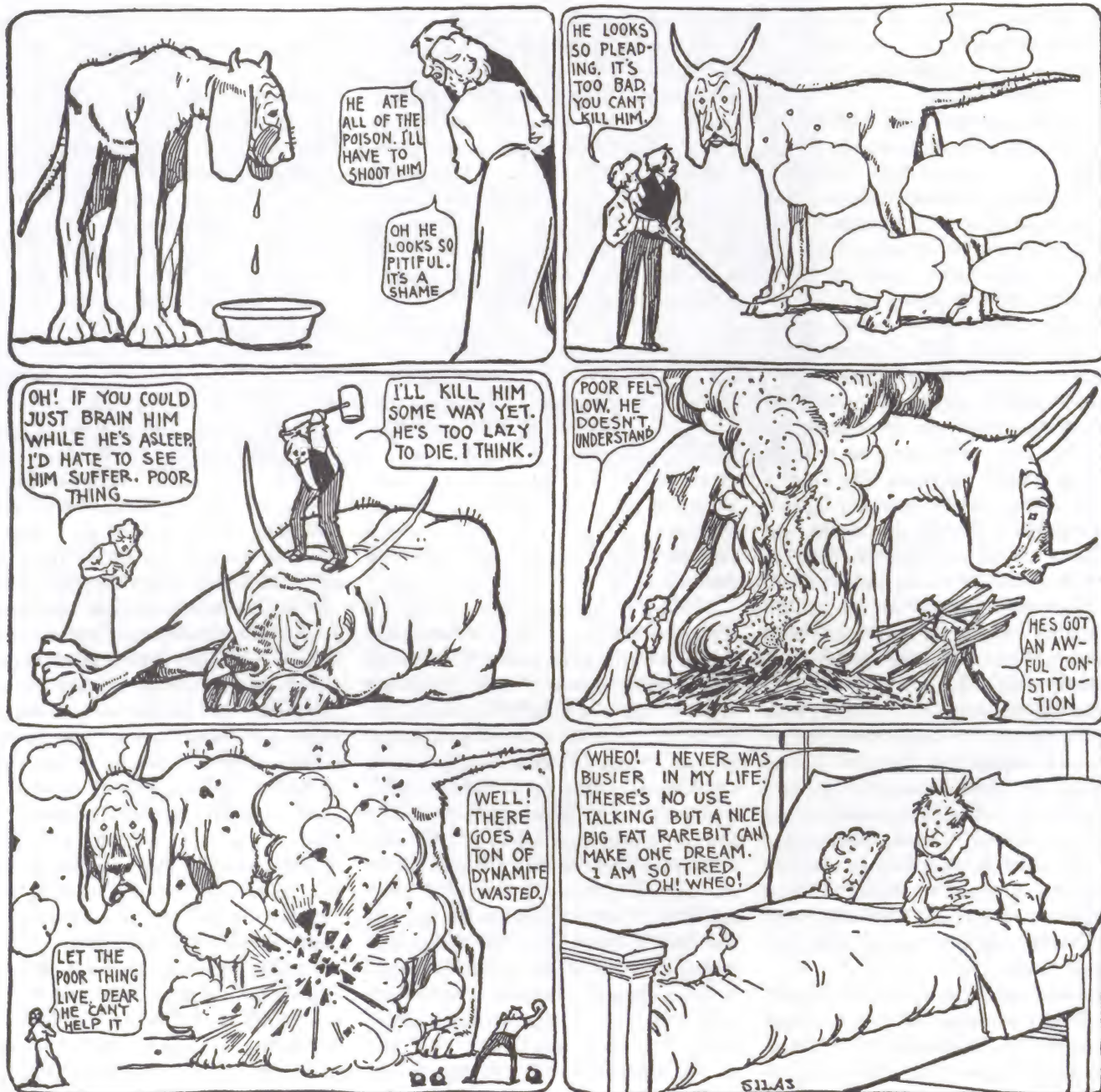
finale that would, in its way, point the way to *King Kong*. Here lay the roots of the often horrific "monster" movies. Though Willis O'Brien (and, later, Ray Harryhausen) properly defined his chosen art as being separate from the animated cartoon, the narrative conventions his most successful creations relied upon to stir awe and fear in

audiences around the world were drawn from *The Pet*.



NEXT: The early years of Willis O'Brien and Ladislav Starevitch, the first masters of dimensional animation.

Stephen R. Bissette interviewed Ray Harryhausen for *ANIMATO!* and painted the cover for issue 24. His interview book (with Stanley Wiater) *The Comic Book Rebels* has been published by Donald I. Fine, and his new comic book series (with writer Alan Moore), *1963*, has been both a critical and popular success.



McCay's Dreams of a Rarebit Fiend

Fan Mail From Page 3

Timberg and Winston Sharples cranked out some great music, and should be ranked up there with Carl Stallings and Scott Bradley...

There are, unfortunately, too few of the Fleischer vets alive to receive in person the praise for their work. When I started my research in the late Seventies, I was able to talk to a number of people who have since passed on, including Jack Mercer, Joe Oriolo, and Edith Vernick. Myron will certainly hear of your good wishes.

Speaking of Sammy Timberg, many people are probably not aware that he died this year. A fascinating man who was a headline performer in vaudeville, Timberg came to the studio to write both specialty songs and compose scores for the cartoons. I once spoke to him briefly, and he told me that writing for the Betty Boop shorts was his favorite assignment.

Film Review From Page 11

dressed up with snappy genetic scientific jargon...conceptually it is just the old Conan Doyle chestnut in new clothes. *Jurassic Park* certainly is a bracing entertainment, a triumphant orchestration of computer animation, live-action special effects, state-of-the-art sound recording technology, and directorial slyness-of-hand that brings the merger of live action and dimensional animation to a new level of possibilities.

But it will take the new potential of the technology being applied to more than just a rollercoaster ride, a story with resonant power and more potent characterization (and, probably, a single identifiable character created by the new animation capabilities who proves as engaging as Kong himself) to create a film worthy of *Kong*.

Jurassic Park is precisely to 1993 what Willis O'Brien's *The Lost World* was to 1925: a believable recreation of prehistoric

Besides many of the wonderful numbers he wrote for Betty Boop and Popeye, he did a landmark job in scoring the Fleischer Superman series as well.

Pat and I intend to have more coverage of cartoon music in future issues of ANIMATO! GMD

Some Needed Clarification

Leonard Maltin
Hollywood, CA

Here's an honest-to-goodness Letter to the Editor:

I really enjoyed the Popeye issue, but I must point out something that's been perpetuated by you folks, the Popeye Fan Club, and others: Ted Turner does not own the home video rights to Popeye. He does own the television rights, which is why he airs them all the time, but there has been a snag in the homevideo rights for decades, and the culprit is none other than King Features Syndicate. They have stalemated any attempt to release those cartoons on

video, and that dates back to the days when the package was owned by United Artists (the successor to A.A.P.).

So, writing angry letters to Turner is futile. The letters should be going to King Features asking why they find it profitable to sit on a bunch of cartoons instead of distributing them, making money, and making a lot of people like us happy.

(When I produced and hosted a special called *Cartoons for Big Kids* several years ago, we included a Popeye tribute. The show was produced by Turner Program Services, and was intended to air in syndication, but when it was released on homevideo instead, we had to cut the Popeye segment!)

Hope this helps clarify the situation.

All of us who enjoy the Fleischer cartoons owe Leonard a big thanks for his great documentary on the Fleischer shorts originally broadcast on the Arts and Entertainment which is now available on Republic Home Video at \$14.95. GMD

FCC Regulations From Page 51

Most importantly, she emphasizes that the ultimate responsibility for what a child watches on television does not belong to network programmers, but must rest closer to home.

"Clearly, I believe that there are shows on television that children should not be allowed to watch. But I also think it's our job as parents to make sure they don't watch them."

One can only hope that this radical theory, that the welfare of our children rests with parents, not electronic appliances, eventually will occur to those in our federal government.

Judith Reboy, a Buffalo, NY-based writer and animation fan, wrote about Darkwing Duck in the last issue of ANIMATO!

life that convinces its contemporary audiences these monsters are alive on the screen. For now, that is enough. When Tyrannosaurus Rex's footsteps are felt, when it bellows and a chill goes up our spine, when the raptors' unexpected displays of intelligence forces us to reassess our place on the food chain, then the overwhelming presence of these creatures holds us in their thrall, *Jurassic Park* puts us back in touch with the ten year-olds we once were. For now, that is magic enough.

Stephen R. Bissette's column on stop-motion animation begins this issue. His comic book series, 1963, has become both a popular and critical hit, and his book (co-authored with Stanley Wiater), *Comic Book Rebels*, can be found in bookstores everywhere.



Let's open with some words about the folks who contributed to this issue...

Something which happens in the magazine business is that writers, artists and editors are offered praise for their labors, but publishers seldom get a nod. The publisher is to journalism what the producer is to motion pictures...a position with responsibilities which depend totally upon the character of the person himself.

Are there those publishers who simply sign checks, smoke cigars, and rake in the dough? Sure there are. If you happen to be a the type inclined to hire a bunch of people to run a publication while you sit back and watch, then that's the type of publisher you will be.

But, especially in the small press, there are plenty of publishers who are as important creatively as the editors, writers and artists. Pat is one of those publishers. This issue, his work is featured in our special review section on the *Cartoons That Time Forgot*. I think it will come as a shock to many readers that a publisher can actually do *something*! And do it well. Pat's work this issue also includes the neat illustration of our mail room staff, and he is also responsible for the design of our new ANIMATO! tee shirts.

Naturally, he has many other duties including working with our cover designer and supervising the production, printing, and distribution efforts. And he also works with our advertisers.

There are a number of new writers joining us for this issue. Christopher Kindred, a Las Vegas-based journalist, has written the most in-depth look of *Batman: The Animated Series* I've seen. The second part of his series will be in the next issue.

We really went all out with our coverage of the *Cartoons That Time Forgot* series. Mark Martin, the satiric genius behind *Hyena* and *Tantalizing Stories* (along with Jim

Woodring), suggested to Pat and me the possibility of having a group of artists and cartoonists review the tapes in the form of a comic strip. So Mark became the section editor, and assembled Steve Bissette, Wayno, Jim Woodring, Scott Cunningham, our own Pat Duquette and Mark Hurley, and himself, and, viola, a new kind of criticism was born!

You'll notice a number of new writers gracing this issue. We welcome Jay Pennington, John Beam, and Joe Reboy. Judith Reboy is here once again with her insightful look at the FCC's involvement with television animation.

I've given our layout man Gene Gumbs fits this issue by asking him to fit ten pounds of copy into a five-pound bag. Gene has worked in his Macintosh magic once again, but even he has his limitations. (He's "awesome," even if he does say it himself!)

Rather than print an issue in seven point type, (and include a free magnifying glass), I've had to cut two articles. So, Paul Krempa's first column on collecting animation art, and Eric Walker's lengthy review on the Tex Avery laserdisc collection will definitely run in the next issue.

For a small press specialty magazine that hasn't yet done any advertising, ANIMATO! has been getting some attention from the mainstream press. Leonard Maltin graciously included the magazine in his report on Popeye's 60th anniversary in animation on *Entertainment Tonight*. Leonard has been a reader of the magazine for a number of years, and Pat and I appreciate his support.

Another outstanding film historian, Michael H. Price, the film writer of the *Fort Worth Star-Telegram*, dedicated one of his columns to the Popeye issue. Mike's column has been reprinted in a number of newspapers across the country, as evidenced by the mail we've received. Besides his newspaper work,

Mike is a freelance writer and artist whose newest project is a trading card set featuring actors and scenes from the Golden Age of Hollywood Horror.

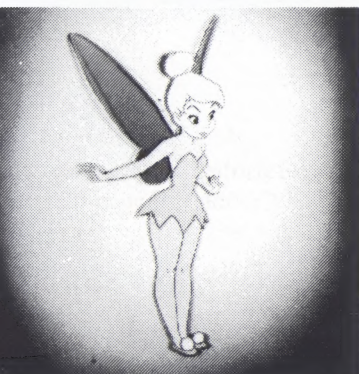
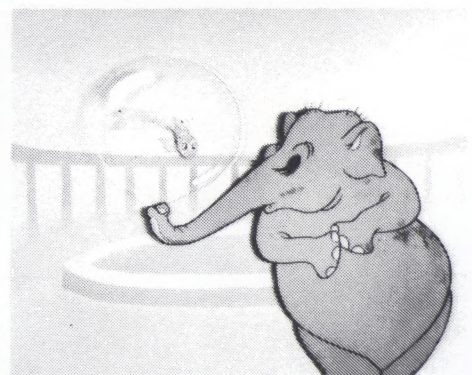
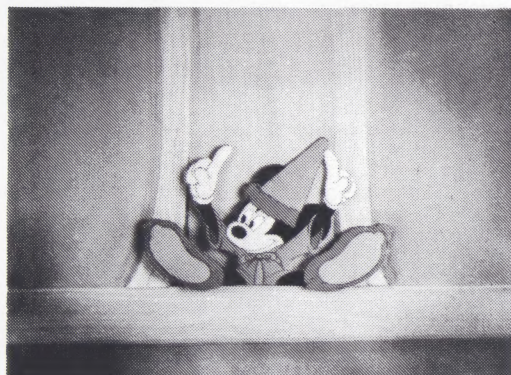
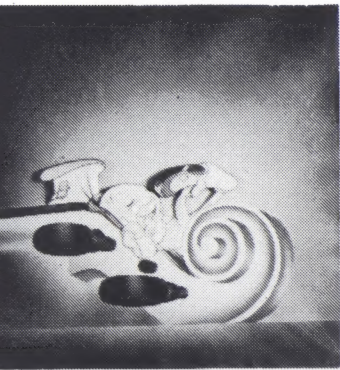
I had the pleasure of being a guest at a celebration of Popeye's 60th anniversary in animation produced by Bill Naras and Len Kohl, Jr., at the beautiful Gateway Theater in Chicago in July. The other guests included Fleischer animators Myron Waldman and Gordon Sheehan, Virginia Mercer (the widow of Popeye's voice, Jack Mercer) and Mike Brooks, the co-president of the Popeye Fan Club. Bill and Len showed great hospitality to all us, and even took us on a tour of Chicago...a beautiful city.

It was wonderful to meet readers of ANIMATO! as well to meet with Steve Stanchfield of Snappy Video and Dave Butler of Bosko Video. I also had the opportunity of meeting Donald Crafton, the author of the essential animation book, *Before Mickey*.

The next issue will be out in November, and will feature Jim Korkis's look at the Sixties' Submariner cartoons, an *Eek! the Cat* episode guide, a preview of the new television season with interviews with Joe Murray and Bob Camp, and our special section on Horror in Animation. Boy, I hope I have enough room!

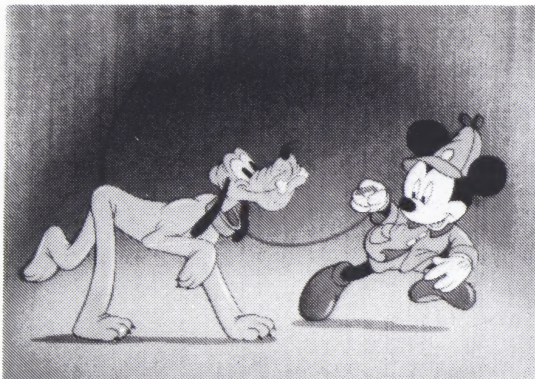


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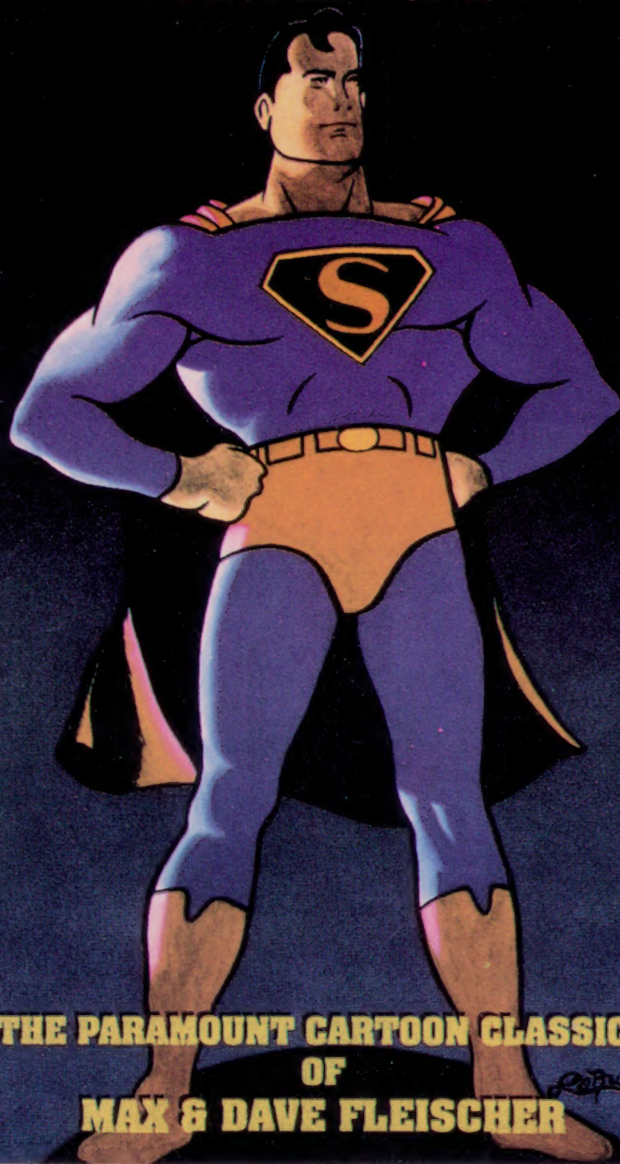
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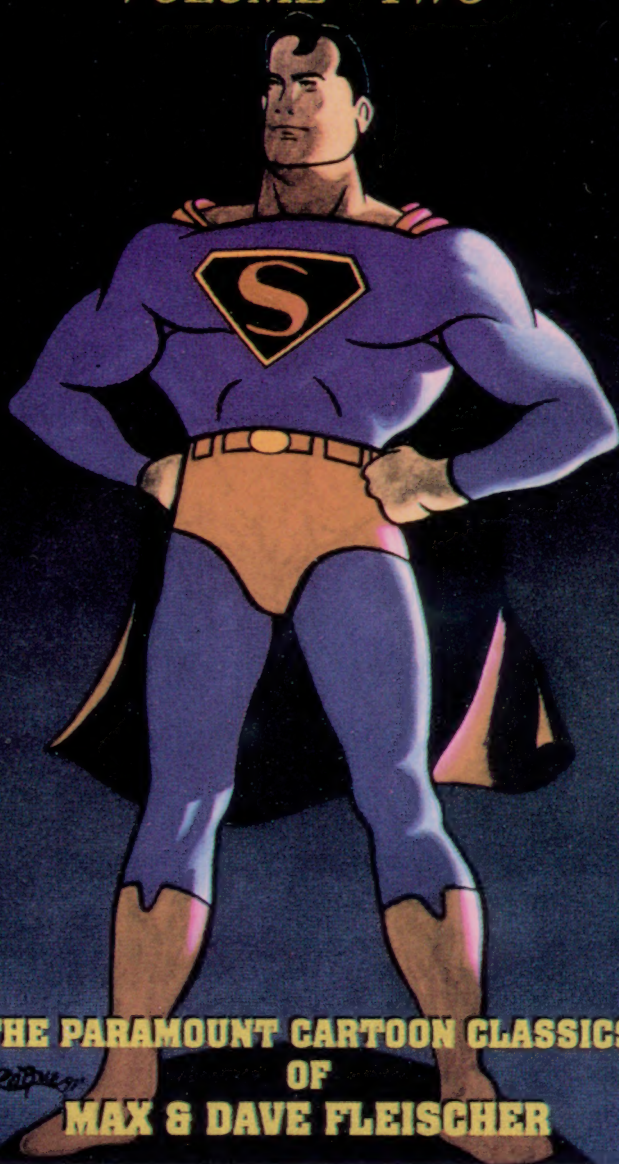
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